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# Music & Letters

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# Music and Letters

JULY, 1928

VOLUME IX

No. 3

### GROVE'S DICTIONARY—(concluded)

#### III

The next generation brings us to Grove's own particular province, and to his three great articles on Beethoven, Mendelssohn and Schubert. While it hardly comes within our scope to criticise in any detail these essays, which have attained the position of classics, they cannot be passed over with a mere mention. Grove was fortunate in having the results of Thayer's researches at his disposal when he wrote the article on Beethoven, and the biographical part of it can hardly be improved upon beyond the addition of the few qualifications, which are made in the footnotes in the present edition. The estimate of Beethoven's music also leaves little to be desired, though we feel that a paragraph supplementing what Grove has to say about his latest works, appreciation of which has grown enormously during the last few years, would have been valuable. In reading his remarks about the posthumous quartets, one feels that Grove himself was a little puzzled by them, and not really quite convinced of their value. The Grosse Fuge is, indeed, passed over without critical comment, 'as it is never played.' Yet in all the commentaries that have lately poured from the presses, there is nothing to equal his study of Beethoven's character for fairness and completeness. All the facts are stated with judicial scrupulousness and the reader is left to draw from them his own conclusions. That, surely, is the ideal of any biography, and especially of biography in a work like this Dictionary. It may be added, to encourage those who may shy at so many double columns of close print, that Grove had an agreeable literary style, which makes him most readable.

The present editor seems to have had a qualm about including the Mendelssohn article, which stands, a huge monument to Victorian musical taste, like a sort of Albert Memorial in the very middle of the book. But while no editor or writer of to-day would dream of allotting

so much space to this pleasantly talented composer, so long as this Dictionary retains Grove's name in its title his chief contributions must remain, unless they can be proved wrong in fact. Moreover, as Mr. Colles suggests in his prefatory note, it is well that a composer should be written about by one who is in sympathy with him—a principle, which has been followed for the most part throughout this Dictionary, and more than ever in the present edition, with excellent results. For example, it is in accordance with this principle that new and appreciative studies of Bruckner, Mahler and Strauss have replaced the old ones, which were written from a less sympathetic standpoint.

The question of space allowance, which is, after all, only a question of whether the space has been ill or well filled, hardly arises in the case of Schubert. Indeed, we feel that Mr. Colles missed an opportunity of adding further distinction to his editorial work in not calling on Professor Tovey for a supplementary note, which would have presented a view of Schubert in the year of his centenary no less authoritative than Grove's. Only here and there do Grove's statements 'date'—and what a compliment to his critical genius it is that we feel this so seldom!—as when he shows himself a trifle shocked at Schubert's contempt for orthodox religion, or speaks of Beethoven's last quartets as containing 'all the sentiment and earnestness of Schumann,' as who should say that Hardy's novels contain all the grandeur and epic quality of Miss Sheila Kaye-Smith's.

Schumann is the subject of an article by the late Dr. Philipp Spitta, who glides tactfully over the weaknesses of Schumann as a musician and the unpleasant side of his character-the dreadful Schwärmerei of his youth, which he never quite outgrew and which taints all his music, his failure as a conductor, and the short-windedness of his musical inspiration. This is an instance where sympathy with the subject has become bias in his favour. The judgment and the critical acumen are, therefore, less sure. For instance, can it be truly said of the man, who set the 'Frauen-Liebe und-Leben' that he 'possessed a more finely cultivated poetic sense than Schubert'? It is possible that Schumann was more deliberate in his choice of poems than Schubert, who seems to have been indifferent as to what he set so long as it was verse of some kind. But Schumann's choice usually fell upon poems of banal sentimentality, which his particular talent enabled him too often to match with his music. The Dichterliebe would seem to provide an exception, but lovely as many of the poems are, they tail off at the end into a Jean-Pauline gesture of defiant mockery. Schumann was unquestionably a great figure in his day, because he embodied in his music a certain phase of the romantic movement through which the world in general, and Germany in particular, was passing. But it is astonishing at this time of day to read of one who in spite of a few achievements of permanent worth in the larger forms (e.g., the piano concerto) was essentially a minor poet of the fireside, that 'his symphonies may be considered the most important in their time since Beethoven,' and we note that the editor has felt constrained to set a qualifying note to a similar remark in the otherwise excellent section dealing with these works in the article on Symphony.

For when Parry echoed Spitta's words in 1880, Schumann's fame was at its height and Brahms had written only two symphonies. It was, therefore, more or less true that Schumann's symphonies were the most important since Beethoven's, even as it was true that Napoleon III was the greatest French Emperor after Napoleon I. Parry could hardly exalt a living composer to that pedestal. Brahms himself is dealt with very faithfully by the editor of the second edition of 'Grove.' The only thing which the article lacks for completeness is a study of the composer's character on the lines of Grove's portrait of Beethoven. It would have been the more valuable, because, in England at least, we still lack a really intimate sketch of Brahms's personality, and it is high time that one was forthcoming, before personal contacts have been lost for ever. As a small point, it may be mentioned that the remarks about the finale of the Fourth Symphony seem to us to show a wrong attitude, from the dictionary point of view, towards it, and the reader will be well advised to take the hint, which is given, and 'see Symphony,' where he will find an admirable comment upon this movement.

It is natural that from Brahms we should turn to see what has been said about Stanford, his English champion. Here we arrive on the difficult ground of contemporary judgment, where personalia must be treated with discretion and critical estimates cannot approach finality. We feel, however, that a more explicit account might have been given of Stanford's compelling personality and strength of character, which enabled him to make his mark in a none too favourable environment. Nor is the discussion of his works complete. Neither 'The Critic' nor 'The Travelling Companion' is mentioned in the body of the article, and, although we cannot agree that Stanford's sense of stage effect was sufficiently keen, his last opera is a fine work and very characteristic both of his good qualities and his defects.

Stanford's failure to reach the front rank was largely due to his very facility as a musician and to his chameleon character. His music would change in style with the changing situations—'The Travelling Companion' is a good example of this—and he was rarely successful in blending the different elements into a consistent whole.

He knew all the tricks of his trade and had the precious gift of imparting that knowledge to others, but he was, perhaps, too good a craftsman to be a great composer. In overlooking this, the article overlooks the counterpoise to it, namely, the songs, in which technique and inspiration meet on even terms. Whatever may happen to his symphonies and operas, Stanford's songs will surely live.

The additions, which have been made to this article in the new edition, sound depressed, and Stanford certainly died a disappointed man. Not so Parry, who is treated by the same writer. Here we are conscious of a greater sympathy with the subject, and the result is an admirable study, to which is appended a complete catalogue of published and unpublished works, by Dr. Emily Daymond. however, which deals in a discerning manner with the earlier compositions stops short and dismisses the last works in two sentences immediately after expressing the view that Parry was at his best at the end of his life. The 'Songs of Farewell' and the chorale for organ merit detailed discussion. preludes impressive than anything that could be written about him is the stamp of Parry's mind upon the many articles which he contributed to the Dictionary.

Since we may proceed as well by contrast as by kindred, let us turn to Strauss, for most of whose music Parry had a healthy dislike. In the second edition Strauss was the subject of an article, which was definitely antagonistic to him. But those were the days when the battle of programme music was furiously raging, and when Strauss's most daring inventions were dividing the musical world, as Wagner had done before. You had to be on one side or the other. Nothing is more acute in the new article, which sums up the whole case with a judicial fairness characteristic of 'Grove,' than the writer's appreciation of Strauss's peculiar position, and his clear indication of what the controversy was about. Right up to the war Strauss's popularity was growing in the face of opposition. Then for ten years he was shut out of our concert halls, and, when he came back, it was to a musical world, which had been revolutionised, and in which his wildest dissonances hardly caused an eyebrow to lift. The writer of the article is candid in his condemnation of Strauss's conduct in certain affairs and he might, with advantage, have been less guarded in his comments upon 'The Legend of Joseph' and 'The Alpine Symphony.'

But, if the new editor's desire to secure fairer play for composers like Debussy, Strauss, Mahler and Bruckner—the two last named never great favourites in England—his handling of the controversial problems of contemporary music is even more admirable. It is one thing to sum up the achievements of a Sibelius, an Elgar, or a Delius,

each of whom has in his different way passed the stage at which any new or surprising development is likely to take place, though this is not to belittle some very keen criticism in these and other similar articles. But the discussion of composers, who are still in their prime and who, therefore, confront the critic with all manner of incalculable possibilities of development, is a task requiring not only a singular generosity of mind, so that the door may not be shut in the face of tenable opinions with which he may thoroughly disagree, but also a very keen sense of balance to check partisan exuberance, and the exercise of a diplomatic tact in a hundred easily imaginable directions. This is one side of his task that Mr. Colles has carried out with conspicuous success, and he shows his qualities nowhere more than in his own articles on, to quote two examples, Vaughan Williams and Butland Boughton.

If criticism is to be made, it will be on the lines that the editor has been too little prejudiced and has trusted his contributors too implicitly. For the most part they have fully justified his confidence, some of them conspicuously. The author of the articles on Bartok, Kodály, Sibelius and Stravinsky-to name a few of his outstanding contributions-show an extraordinary faculty for putting his finger on essential points, and giving us the prime qualities of a composer's individuality without circumlocution. We cannot imagine the peculiarity of Sibelius's 'compact and pithy 'style better put than in the sentence which states that it is 'immensely satisfying to those who can accustom themselves to understand the general statement of a syllogism without the adduction of minor premisses and conclusions.' In his article on Ernest Bloch, however, we feel that this critic has missed something of his subject's quality by omitting reference to the showiness, characteristic of the composer's race, which makes his music so immensely effective and has won it a popularity too immediate, perhaps, to be permanent.

We have already mentioned the articles upon Spanish subjects, and it remains only to congratulate the editor upon having secured articles from an erudite authority, who writes with unfailing judgment equally upon Morales and Salinas and upon Pedrell, Albéniz and de Falla. This writer has, also, the faculty of compressing an enormous amount of information into a little space. It is the lack of this quality that mars most of the articles on Slavonic composers, in which too much space is given to inessentials, and which often leave us without a clear understanding of the achievements of the various composers and the qualities of their music. To take an example, it does not make the position of an obscure composer more definite, if we are told that 'he is best known as a composer of choral works in the national spirit and as an interesting arranger of the folk-songs.'

but that he 'has written in other styles and his music is now beginning to be published in Czechoslovakia.'

This survey of the biographies in 'Grove' has necessarily been eclectic and leaves unmentioned many articles of great importance. We have attempted, however, to touch upon as many aspects of the revision as possible. In sum, the articles are, with rare exceptions, well written and informative in just the right kind of way. The writers have usually succeeded in taking a wide view of their subjects and, if we allow for the more leisured and spacious style of fifty years ago, as compared with the concise and pithy methods adopted by the younger critics, the proportions as between one composer and another have been well maintained. As an instance of the sense of proportion in another direction, we may point to the brief footnote, which mentions the facts of Wagner's paternity, facts which are of no special relevance, since if he was the son of Geyer, he would not, therefore, be a Jew, which alone would make them important. Of course, personal tastes will suggest now and again a fuller treatment of one man at the expense of some other, but it can be truly said that the editor has been as successful as anyone can hope to be in avoiding just cause for serious criticism on that score. If he has, now and then, indulged a personal preference to an extent, with which perhaps not everyone will agree, that is, after all, his privilege, and it is one which he has not in any way abused.

If he can be said to have failed in any direction, it is in that of the articles upon singers and executants, a section of the Dictionary which probably presented more tiresome problems than any other. But, while we must defer to the judgment of the editor in his decisions as to the exclusion or inclusion of this or that artist (since to quarrel with those decisions would lead nowhere) we do not feel that many of these articles could not have been better done. Some of the old entries were excessive in length and might have been further curtailed than they have been. We can concede some columns to a figure so interesting as Paganini, but to be told that Pasta ' had many advantages . . . which promised future excellence as the reward of unremitting and laborious study,' is sheer waste of space. The admirable articles on Casals, Calvé and Caruso show that we have a better sense of proportion in these matters than in the days when virtuosity still reigned supreme. But some of the new articles fail in a different direction, as when we are told that Norman Allin sang Chaliapin's part in 'Khovanstchina,' as if Chaliapin were a character in the opera or had a permanent right to the part of Dositheus. We may note here, parenthetically, that the Dictionary, usually so consistent in the spelling of foreign names, adopts three spellings for this opera-one of them clearly a misprint. But on the whole these

articles, which are, except to their subjects, and to journalists who may require information, the least important part of the work, usually give the kind of information that is required, while some of the older ones supply many of those bright spots of humour and throw those odd human sidelights upon contemporary manners, which are among the enchantments of 'Grove.'

#### TV

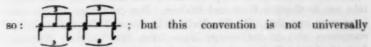
In no aspect of its comprehensive gaze does the new 'Grove' show the need for its own existence nor so fully justify its own performance as in the technical articles on Harmony, Counterpoint, Polyphony and the attendant entries under Chromaticism, Tonality, Musica Ficta and the like. There is an astonishing unity of view among the various writers on the problems thrown up by modern composition. It is so closely in touch with all the latest tendencies as to give the lie to the otherwise more than half-true generalisation that 'theorists epitomise and codify the very usages which the creative minds of their contemporaries have decisively abandoned' (article Musica Ficta). Better still, it throws light upon the darkness through which the most willing ear is often unable to grope and it even provides some safe canons of criticism. It condemns all those tendencies (atonality, ' free ' rhythm and ' non-harmonic linear counterpoint ') which are seen on examination to be negative in character, depending for their logic on the principles they deny, and without a logic, or convention even, of their own. It does not, however, as the old 'Grove' sometimes did, indulge in the kind of criticism found also in the fourteenth century: 'O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone, sic enim concordiæ confunduntur cum discordiis ut nullatenus una distinguatur ab alia ' (article Harmony). The line of approach characteristic of modern thought is psychological. If music is a form of communication between mind and mind it must be intelligible, and there are only two ways of ensuring that it shall be intelligible, both of them ultimately dependent on what the ear actually does to the sounds it takes in. One is the use of consonance and dissonance, which are not mathematical abstractions but the attempts of our ears to synthesise sound, and the other is the acceptance of harmonic conventions (such as the dominant-tonic relationship of classical harmony). The attempt 'to elevate mere simultaneity to the rank of an æsthetic principle' makes use of neither. Atonality similarly defies these bed-rock facts of aural psychology and is destined to barrenness unless it approximates to chromaticism, which, as is brilliantly shown in the

article Harmony, being on the direct evolutionary line may be the next clearing in the jungle of contemporary music. Free rhythm again is a negative conception, and to remove the underlying pulse from music is not to emanicipate but to dissolve it; the way of advance is to step over it lightly as the madrigal composers did. Polytonality perhaps hardly has justice done to it; it is criticised for attempting to balance in more than one place at the same time,' but there seems in theory, at any rate, no reason why it should not be possible to discover a centre of gravity for it, a sort of resultant of the clash or balance of keys. In a sonata movement keys pull against one another successively and achieve an equilibrium; is there any reason why they should not do the same when heard simultaneously? The ear can synthesise them in the one case, why not in the other? The various writers are less unanimous on the question whether harmony or counterpoint came first. The writer on harmony thinks counterpoint, the writer on counterpoint gives the glory to harmony. Another case of the mutual priority of egg and bird. Melody, it is agreed, came first; those who must at all costs resolve the dilemma might pin their faith to the drone.

The articles on Form, Sonata and kindred entries, take note of the deposition of key relationship from its former position as the chief architectural principle of music, but the writers do not prejudge any of the issues which are still open. A remark of Sir Hubert Parry's that there are no developments since Beethoven worth tracing is retained in its context from the first edition of the Dictionary, but is contradicted by paragraphs in which the modifications introduced by nineteenth century composers are expounded and the more recent experiments in new sources of unity (e.g., the persistent rhythmic figures employed by Stravinsky and Holst) are duly chronicled, but are recognised as a departure from the previous line of development as wide as that which introduced the principle of tonality in the seventeenth century. The fact is faced that music may make a fairly sharp deviation from the road it has followed so long, even though it is still obscure which of several roads are blind alleys (like Debussy's whole-tone scale) and which of the several alternative ways being explored will prove to be the new high road. The new article on Fugue is a concise and vigorously written summary of the essential features of the form, both technical and asthetic. Its views in the latter respect are interesting and unorthodox. The fugue contrasted with the sonata as being 'more artificial and less primitive,' it is a 'texture rather than a design,' woven rather than sewn, romantic rather than classical in its emotional basis. This last startling proposition is developed at some length: Bach joins the company of Schumann and Chopin, fugue subjects are blood relations of Berlioz's idée fixe, and Wagner's leitmotive. The articles on Counterpoint, Invertible Counterpoint, and Polyphony must be read together. The article Polyphony consists of two historical essays which supplement the theoretical interests of the old articles on counterpoint. The new articles proceed from practice to theory, so that the writer (R. O. M.) on sixteenth century polyphony elucidates, in passing, the problem of forbidden consecutives. This is characteristic of the method of approach to all the problems of composition: theory is no longer a scholastic but a vital study; it is approached psychologically and quitted historically; its mathematical treatment is no more.

Another group of technical questions, those concerned with Time, is dealt with by one author. Time itself is treated more scientifically and the article no longer reads like a catalogue. But among its numerous examples we have not the good fortune to find an elucidation of the problem constantly arising in the interpretation of Bach.

The usual practice is to play not as written, but



accepted and some statement of the grounds for the usual interpretation would have been welcome either here or elsewhere. 'Rhythm' is one of the most elusive words in the musician's vocabulary. Its various wrong usages are tenderly reproved, and the essence of the thing made quite clear: in English, at any rate, it signifies not a piece of musicial machinery but an experience that happens inside a musician's mind. 'It consists in a creative act which reconciles in a flash the claims of the two waning constituents of melody, time and pitch.' Again the psychological instead of the scholastic approach!

The article on Oratorio has been skilfully cut down so that considerable space has been saved without the loss of anything important. Discussions of Bach's practice of borrowing his own music, and Handel's of borrowing other people's, which outraged the consciences of a more reverent generation than the present, have been removed on the ground, presumably, that now that the facts have been exposed it is useless to blush at their nakedness. However shameful the stripping process, it is impossible to remain permanently shocked, for shock is essentially a transient emotion. The longer perspective of to-day has ruthlessly excised Spohr and has allowed more detached views (in both directions) of Mendelssohn. We could wish that of

the space so saved a very little could have been given to amplifying the few words on modern oratorio. The turning away from historical and biographical subjects began in England with Parry's 'Job,' a work whose points of interests are mentioned neither here nor in the article on Parry, and in Elgar the change of attitude is complete. Whether the new spirit will import a further lease of life into the English form still seems doubtful, but in the meantime Continental composers are turning once more to oratorio. With the recent examples of Honegger, Kodály and certain Czech and Slavonic composers now before us, the conclusion of the article dealing with the rejuvenation of the form, though still fundamentally true, needs a slight modification.

The various articles on church music are liable to the general criticism of not being quite up to date, except the one on Chanting, which takes cognisance of the reformed Anglican chant and the limitations of Gregorians. No composer of services or anthems later than Stanford is mentioned, and the importance of the Elizabethan work, great though it is, hardly warrants quite such disproportionate treatment. There are movements, very much alive, outside cathedral circles, and a new simple type of service and anthem has been called into use to displace Goss and Stainer. Not only some of our contemporary organists, like Sir Walford Davies and Dr. Bairstow, but composers who do not occupy organ lofts, like Vaughan Williams. Ireland, Ernest Walker, Charles Wood, the Shaw brothers and others. are writing church music in the same spirit as characterises the English revival of secular music. It is regrettable, too, that the article Passion Music, which quite rightly chronicles the wide appeal of Stainer's 'Crucifixion,' makes no mention of the eloquent 'St. Mark Passion ' of Charles Wood, which is at once brilliantly original and in the tradition. The article Hymn is notable for its use of the pillory as an instrument of criticism. Quotation of music is also made in the article Motet, where an example of the Worcester School of Composers of the fourteenth century is given, in which two voices sing counterpoints to a wordless canto fermo in the bass. article Mass is in two parts, one dealing with the liturgical form as it affects music and the other with its development as a musical form in the hands of composers from Josquin to Vaughan Williams.

The article on Opera is a rechauffé of Streatfeild's fricassee of the original joint cooked by Rockstro. The result is a very solid meal with, if one may stretch the metaphor so far, not enough sauce to go round. The central historical part of the article is excellent, but the account of developments since the days of Wagner and Verdi is too sketchy and leaves out of account altogether the contemporary experiments of Busoni, Hindemith, Malipiero, Stravinsky, Ravel, and even

of our own composers. It seems almost as if something had been omitted from the article, for it opens with the statement that 'references to composers who have attained distinction since 1900 will be found at the end.' Yet the most recent opera mentioned was produced twenty-one years ago. At the beginning of the article, too, there is promise of an attempt to deal with the problem of opera as a form, but, after a paragraph that is well enough so far as it goes, the æsthetic of the subject, which badly needs discussion, is dropped. We may call attention to the fact that the account given here of the manner in which Orazio Vecchi's 'L'Amfiparnasso' was performed flatly contradicts the statements made in the article upon Vecchi. As the one theory is based upon the woodcuts in the original, while the other is deduced from the words of the libretto, it is a little difficult to decide between them. When it is added that the account in the article on Opera does not agree in an important particular with that given in Henderson's 'Some Forerunners of the Italian Opera,' which is one of the authorities quoted, the confusion becomes worse. Henderson quotes the specific directions for the performance printed as a preface to Vecchi's later madrigal-drama, Saggezza Giovenile,' which certainly supports the theory that these works were intended to be acted and not merely sung like oratorios, the action being imagined by the audience. But this is a disputed point upon which we might reasonably have looked to 'Grove' for a more authoritative decision.

The proportions are better maintained in the new article on Balletdancing, which traces the history of the subject from the earliest times and most cleverly finds the norm, to which the art of the ballet has always returned from whatever extravagant by-paths it may have explored on tip-toe and from whatever accessory luxuries of costumes and scenery or eccentricities of movement may have diverted it for a time. While the writer gives all the credit that is due to the revival of ballet inspired by M. Diaghilev, he is critical of the more recent productions of the Russian ballet. But he is, by implication, optimistic and hopes for a return to the norm of ballet. For even the most enthusiastic devotees must eventually perceive the fundamental error of attempting to conventionalise the human form in the manner of a painter, whose freedom to deal with it according to his own fancy and standards of art ' is not shared by the balletmaster whose material is the actual human body, and not any abstract design suggested by it.'

If from the most highly sophisticated branches of the twin arts we turn to the most primitive, we must look under the various national headings for an account of folk-music and folk-dance. A new article on Morris Dance supplements that on Country Dance carried over

from the second edition. The Morris is a title which has had different meanings at different times, but neither of the two writers who are responsible for the new article differentiates it very clearly from the ritual dances which have survived independently (e.g., the many sword dances) nor noted its masculine character. The date which marks the beginning of the modern revival, when Sharp saw the Headington team, is wrongly given in this article as 1905, but is correctly given as 1899 in the article on Sharp. The article on Scottish music contains a paragraph on Gaelic music, but makes no mention of the peculiarities of the Hebridean folk-music which Mrs. Kennedy Fraser has made known, and in her biography such a discussion would not be in place. The old article Carol has been replaced by a fuller one with a huge bibliography. The writer of the new article shows discrimination more in accord with modern taste than could be expected in Bramley (of Stainer and Bramley) who is the author of the old article, but it is a pity that some of his material could not have been incorporated in the new article, which hardly does justice to the secular element in the origins of the carol. Similarly the abridgment of the article on Negro Music has involved some loss; the various elements that make up that unique product. the spiritual, from an African drum to a Weslevan ' revival,' are not brought together and so important facts as the prevalence of duple time and the effects of the emancipation are not considered, so that none of the manifestations of negro musicality which have had such an enormous influence on the popular music of our day are quite satisfactorily accounted for.

The articles on instruments form another big group of technical articles. The art of distributing the music to be played among the various instruments employed in a given work has changed its name from instrumentation to orchestration, and historical material formerly included in the article Orchestra is now found (rewritten by another hand) in the new article Orchestration. Here we must confess to disappointment at finding the new article definitely inferior to the old. It is, in general, too discursive. The method of unfolding the growth of orchestration alongside of developments in composition is sound enough, but a good deal of irrelevant material is introduced to tilt at this or that object of the writer's dislike (the mention of opera, for example, is usually accompanied with some derogatory remark or epithet). The concrete examples with illustration in music type which made the old article valuable, even in instances where its views have been shown by subsequent experience to require modification, are replaced in the new article by remarks, such as 'it was a matter of assimilation and adaptation rather than self-assertiveness and dogmatism.' Nor is the earlier historical part of the article so

complete as it should be: 'Gorboduc' (1501), with its illuminating stage directions to the instrumentalists, is not mentioned, neither are the broken consorts, nor is Monteverde's 'Orfeo,' and the other heavily orchestrated operas of that period. Many of the remarks dropped, by the way, are unwarrantable, such as the gratuitous supposition that Schubert is likely to have heard in Vienna only the music of Haydn, Mozart and his contemporary, Beethoven, when the name of Rossini immediately comes to mind without searching the records for other likely names. The discussion of Bach's orchestration is positively misleading. It is difficult to believe one's eyes when one reads that 'the function of the orchestra was accompaniment and the persistent empty bars (our italics) to be filled in by an improvisation which may not have been discreet in hands other than the composer's.' Has the writer never heard the sinfonias of the cantatas or the solos in any of Bach's works with their carefully chosen obbligato instruments? Nor is it necessary to imagine a secret invention to account for the high trumpet parts. The human lips will not play with equal comfort or equal accuracy of intonation on brass instruments passages of wide compass. Horn players almost always divide between two players the famous solos in the Ninth Symphony and 'Til Eulenspiegl.' To Bach the trumpet was a soprano melodic instrument, to the modern composer it is a splash of colour, and the modern trumpeter cannot manage an ordinary modern part and Bach's extraordinary high parts at the same time, for the same reason as horn players, independently of considerations of crooking, prefer not to play high and low passages at the same concert. The difficulty of the extreme notes is simply one of practice for the lips. There is a passing reference in the article to the upper partials of the woodwind, but there is no further treatment of this acoustical side of scoring. At present this aspect of orchestration is in an empirical stage, but it is important since bad spacing (especially of the brass) will turn what ought to be a clear fff into a muddy mf owing to the upper partials cancelling each other out. The distribution of the major third among wind instruments was one of the early problems of orchestration which involved acoustics. Later examples have been the elaborate subdivision of strings into many parts, begun by Wagner and continued by Strauss and Elgar, which has an acoustical as well as a musical effect, and the writing for instruments in their most effective register (cf. Holst's writing for trombones in 'The Perfect Fool ' and elsewhere). These extra resources at the disposal of the composer are overlooked and no examples either of good or bad scoring are given, nor is Scriabin's attempt to score with one ear on the harmonic series mentioned. Some reference to the acoustical properties of instruments will be found in the lucid article Acoustics.

Akin to these half-acoustical, half-musical questions is the organist's art of registration. This subject is no longer treated in a paragraph of practical hints but is surveyed historically from the time of Bach (and earlier) down to these days of excessively heavy wind pressures and the development of the cinema organ. The best English practice is to employ frequent changes of pure tone rather than to seek variety in outlandish blends, which may be distorted by unsuspected acoustical factors and are never the same in any two instruments. But the article on Organ Playing contains a vigorous attack on the designs followed by British organ-builders. For the writer feels unable to account otherwise for the extreme dislike of the organ which he has encountered among his fellow musicians. He asks in effect how good registration is possible while organ-builders continue to provide an inadequate number of stops of 8 ft. tone, to persist in 'building up tone 'so that ' there is only one way of " playing loud " ' instead of half-a-dozen, to put in numerous mixtures contrary to all reason and science, and to prefer the addition of a 4 ft, stop to the extension of an existing 8 ft. stop by an octave and thereby increasing the dead thickness of tone at present characteristic of the instrument when what it needs is greater clarity. It is amusing after reading this depressed account of the unmusical nature of the organ, its music and its playing, to turn to the rapturous enthusiasm of the writer on Organ. The 'almost perfect instrument . . . so well displayed in the recital as we hear it to-day ' of the one writer is described by the other as being, in the view of musicians at large, 'a noisy and inartistic abomination, while the term "organ recital" has become suspect among musicians.' This 'happy state of affairs 'can only be made tolerable to the other writer if organ-builders abandon their 'stern conservatism' and stimulate their talent for mechanical invention. The editor, with laconic humour, appends to this informative and enthusiastic organ article 'cf. Organ Playing and Registration.

The writer on registration agrees with the writer on organ playing that the whole organ should be enclosed in swell-boxes and even goes so far as to advocate the 'democratisation of all the manuals.' The writer on organ allows 'borrowing' only with cautious limitations, whereas the writer on organ-playing, as already stated, is anxious to extend the practice so as to eliminate the thickening of tone due to duplication of the same notes, inherent in the system of having families of stops of different pitch. The latter writer's criticisms are undoubtedly of the utmost practical value, but it is doubtful if his attack on British organ-builders can be sustained. The facts seem to point in the opposite direction. Organ-builders with orders for cinema organs pouring in are full of

suggestions which the church organists will not listen to for a moment. Pneumatic action is now being discarded for the simpler, more accessible electric system, but church organists, perhaps because of experience with the unperfected examples of the Hope-Jones period (e.g., Worcester Cathedral) in their minds, will not tolerate what the cinema organist insists on. And the same is true in the matter of tone and swell-boxes. The article, however, is unique in being both melancholy and stimulating.

Space forbids anything beyond a mere mention of the notes upon individual instruments. The historical side of this section dealing with obsolete instruments is admirable, and there are important and exhaustive articles upon Violin, Pianoforte and Harpsichord. We are a little doubtful whether the rather scientific attitude adopted towards the instruments generally in use is the most useful one for the average reader of the Dictionary, who is more likely to seek information upon the practical possibilities and limitations of an instrument and the use to which it has been put, than upon its mathematics, its acoustics and its construction, which is in any case difficult to understand from a description, however good. This is where the illustrations, which are not the least valuable of the new features in the Dictionary, come to our aid. The old editions, it will be remembered, were adorned only with an occasional 'cut' in the text. The new one is enriched with more than ninety plates, many of them in colour, which form a picture gallery of the great musicians and a museum of instruments from all countries and all ages. We are glad to see that Beethoven still stumps across the one column of his life and that Leech's immortal picture of the Covent Garden chorus enlivens the solemn pages upon Mendelssohn. The spirit that included those has persisted in the choice of the new illustrations, as when Pasta and Rubini confront each other once more with heroic gestures upon one plate. But Barclay Squire, who selected the portraits, had an eye not merely for humour or for the historical document, but also for the value of a portrait as a work of art. The beautiful sketch of Paganini by Maclise, and the portrait of Bull, are among many fine examples of his taste. The pictures of instruments are no less interesting or less beautiful. The eye may admire the beautiful illuminations from early Spanish and French documents, even though the ear may boggle at. the queer noises these musicians must be producing. It is with great diffidence that one suggests an error in so great an authority as Canon Galpin, but is he not really mistaken in calling the instrument shown in plate lxvi of volume iv a pan-pipes? It certainly looks more like a small drum. The colour reproductions are mostly of the highest excellence, but in some of them the printing is a little blurred owing to incorrect superimposition of the plates, while the fault of an excess of red, so common in English colour-printing, appears in

others, most notably in the portrait of Beethoven. It may be added that the usefulness of the plates would have been increased by the provision of a scale of measure in the case of instruments, and also by a reference in the text of the articles to the portraits, which happen not to face the article and which are sometimes many pages away or even in another volume.

This very cursory survey of the results of many years of work by the editor and his contributors necessarily leaves out of account many things which are quite as important as any which have been discussed. On the other hand, we are conscious of the unimportance, relative to the whole, of those partial flaws which we have discovered. No work of this nature can ever attain to perfection and please everyone. It suffices that Mr. Colles has not only maintained, but has raised the standard, which has made 'Grove,' ever since its first appearance, at once a monument of English musical scholarship and a companionable, human book—in fact a work unique among dictionaries.

FRANK HOWES.

DYNELEY HUSSEY.

#### NOTE

In the review of 'Grove' which appeared in the April number of this magazine, it was stated that there was no mention of the newly discovered Worcester MSS., at least, not under Worcester. They are mentioned, however, under Libraries, Great Britain (iii, 175h). The Secretary of the Plain Song and Medieval Music Society writes to say that the annual subscribers' volume for 1928 will take the form of a students' edition of these MSS. (His address is Nashdom Abbey, Burnham, Bucks.)

A. H. F. S.

#### MEANING IN POETRY AND MUSIC

POETRY resembles music rather than speech, its subjective inspiration, intention, impulse or whatever we call it, being more akin to that of the musical composer than to the motive of the man of prose, the impression it makes on the reader more like the impression made by music, and its material more purely musical, and made for its own sake. The sounds of poetry and music differ less than on first thoughts we suppose. Poetry is almost one branch of music. A tune sung to a vocalise and a tuneful reading of poetry differ less in sound than the sounds of a drum and a flute.

But though they proceed from the same instrument, music and poetry might yet differ in subjective effect. Music by its very nature, because it does not use the material of prose, may appear more abstract, more ethereal, less definite than poetry. Although words are but music adapted to signify facts, they seem to become labels by the change, thus working in us differently from music, or, since they refer by name to definite things, they seem to stamp their picture, impress their meaning and delimit the confines of their significance more precisely than music. Thus an idea has grown up that poetry, using words with a dictionary reference, conveys definite meanings, while music, having no defined words, does not give definite meanings, and therefore that the meanings of poetry and music are necessarily of different sorts. I shall try to show that this is a mistake, that the response to poetry varies as much with the individual as it does to music, that to some hearers music conveys meanings as definite, and pictures as distinct as poetry does, while for some readers poetry can create the same sort of emotional, imaginative experience as music.

By 'meaning' I do not refer to the prose reference of that word. In its prose significance neither poetry nor music need have any meaning; they may be merely beautiful experiences. Nor do I use the word to refer to the æsthetic value of the arts, for that is another problem—one which I am content to let each reader answer in his own way. I shall not say that the meaning of poetry and music is to give us a richer spiritual life, to open a fresh door on the divine, though I believe this is their meaning; nor shall I deny that poetry and music must have an ethical, or a religious, or a pleasurable value, though I believe one of these is not an essential to art. Here I am concerned with the meaning of poetry and of music where they appear furthest apart, as revealed in their form. I shall discuss the sub-

sidiary 'meanings' of the arts, rather than their significance to humanity, and try to show how they resemble one another, and how they can give the same sorts of meaning.

An æsthetic 'meaning' is the whole content of the mind as filled by the thing that gives meaning, the meaning of a sonata or of a poem being everything the mind felt or saw or thought under their guidance, every consciousness modified or induced by them. When we listen to music we may be aware of sitting on a hard bench in a large hall, or when we read poetry of holding a book in our hand, or of reading the print of a poem, but these consciousnesses do not form part of the meaning of the sonata or the poem. We grasp their fullest meaning when we forget the bench and the hall, the book and the print, and our minds stand full of what the music or poem has put there. Certainly only when we become unaware that our eyes trace a printed line, or of the environment and instruments of the music, can a poem and a sonata mean something so similar in texture that if the meaning of one of them could fill our minds without an objective agent, we should not be able to say whether it came from music or poetry.

Since the language of poetry uses words, we must see how words work in us. The scientific and the artistic brain respond to words differently. Galton discovered that the scientist usually has no power of mental imagery; he does not recollect things in pictures and cannot summon a mental image of, say, his breakfast table, also that the power of visualising is higher in women than in men, and goes too, a little in families and also possibly in races. If we talk to a scientist in pictorial metaphors we soon realise this. Such metaphors can neither illustrate a point of view nor clear up a difficulty; they are merely irrelevant, and wholly unrelated to fact. We might think it impossible that anyone could read Keats' line about 'sweet peas, on tip-toe for a flight ' and have no image of the sweet pea, but a scientist of the deepest dye thinks it foolish to talk of a sweet pea being on tip-toe for a flight, an incomprehensible or a stupid way of On being urged to admit the bare accuracy of this description, one of them replied: 'No, I can not see how a sweet pea looks like a bird '; after further explanations he admits that the shape of a sweet pea resembles that of a resting butterfly, but objects that its stalk is an essential part of the sweet pea; in short a sweet pea is not a butterfly, so why talk as if it were. Nor is this picture blindness confined to scientists. People who habitually think in the abstract often lose the power of visualising what they read.\* We cannot. therefore, assume that all readers of poetry see its pictures. They may get nothing more from descriptive poetry than a knowledge of

<sup>\*</sup> C. S. Myers, A Textbook of Experimental Psychology, p. 151.

what is said, and a sense of the music and form. One supposes such readers derive their pleasure from technical excellencies in poetry, rather than from the emotional or imaginative content. The things and thoughts of poetry cannot seem as definite as facts to them; words are not even labels or pointers, only 'abstract words,' unless they remain susceptible to their musical sound.

The purely musical reader of poetry makes another type, uninterested in the things the poet says and absolutely innocent of visual imagery. The rhythm of poetry excites him, and the sweetness of its sounds entrances him, but so far from caring what the poem means. he does not miss much when it is sheer nonsense as long as he is wrapped away in a flush of lovely sound. I think Swinburne delights many with this delight, and Shakespeare, too, occasionally moves us vaguely to sublimity by passages which say nothing very definite, give us no sense of picture, and yet sound full of meaning to our musical imagination. Often when Shelley is away on his giddy, aerial triumph, he carries us with him in a musical turmoil meaning nothing, save that to those with visual imagery the words throw up vast pictures.

A reader both insensible to the music of words, and with no sense of imagery does not get what we should call a characteristically poetic effect from poetry. What sort of pleasure he gets I have no conception, unless in poetry voicing strong or common emotions such as love, and setting forth comfortable or inspiring moral truths. But we need not worry about him since he is outside our sphere, poetry, if he reads it, certainly not being like music to him.

The more usual reader of poetry, the characteristically literary one. has both a picture imagination and a sense of music. The ideal reader must be sensitive to words over their whole poetic range, and respond to poetry musically, emotionally, imaginatively and in other ways besides. His psychology is the most interesting and relevant, and though it has never been collated, the evidence of such readers lies waiting in the work of our more sensitive literary critics.

Meantime, in the American Journal of Psychology, we learn that Mr. Bagley has experimented to discover how words work in us. He says that words evoke verbal and visual imagery, and sometimes other sense imagery. His method was to read a sentence without any context to his 'subjects,' who reported what they got from it. Some of their responses are curious and not very relevant to us, but some are. 'We did not see the train approaching' was given, one 'subject' reacted: 'Were they run over?' To 'His death must be reported to the authorities,' another reacted: 'Yes, death and birth registrations are compulsory.' Such responses would not normally

occur in reading. A sentence read without any context is quite unlike one read in a context. Sentences without any reference have really no meaning. 'His death must be reported to the authorities,' is a string of nonsense made up of meaningful words in strict grammatical relation. We make what meaning we can from it; one 'subject' docketed it in the correct pigeon hole: 'Yes, deaths and births must be registered '; if he had overheard the statement in a 'bus he would have responded differently; differently again if he read it in another context. A context limits the possible reactions of the reader. Give me one word, 'It,' and I give back at once: 'Very small child,' but we must not therefore infer that 'It' in a context gives me a suppressed reference like this. In 'It is raining,' 'raining' is the only word that gives me a picture, although to many even this would give no image; they would note the fact without any mental vision, just as when I read in an elementary chemistry that oxygen and hydrogen make water, I note the fact and have no image at all. In: 'It is raining in irregular drops,' 'irregular drops' holds the picture; I see not rain but raindrops coming irregularly.

The whole purpose of literature is to control our reactions to words. A 'good style' grips the attention and forces us to react in the right way. But however perfect the style it cannot altogether control the reactions of the reader, who is an individual accustomed to reacting in an individual way. Words may paint a definite picture, and paint the minutest details with care, yet the picture will be definitely different for each reader, even more in the minutest details than in the general impression. The history of criticism is a history of modes of reaction. How humorous we think some of Johnson's well worn dicta about the Elizabethan poets; it amuses us to compare his response to 'Paradise Lost' with our own. Not the poem, but the reader has changed. The notorious first reviews of Shelley, Keats or Wordsworth show a different reaction from ours. Only when we are educated up to appreciating the great poets, or frightened into it, do the reports of our reactions to them come out alike.

From his study of words Bagley develops a description of meaning. He notices that words give different associations in different contexts and yet retain the same dictionary significance; 'play' may signify a drama, taking tricks at whist, hitting a ball over a net, yet the dictionary meaning of 'play' does not alter. We can perhaps represent his explanation best by a metaphor. We think of all that the word 'play' means spreading over the floor like spilt milk in a dark room; on to it we flash the electric torch of our consciousness; the light focuses on one part; this is the significant part of the meaning, but round about the milk fades into the darkness where the fringe or margin of the meaning is. For whist 'play' the milk is

perhaps the same as for theatre 'play' but the torch focuses on a different part; what was illuminated in theatre 'play' is now in the darkness.

We may develop the idea farther. Two listeners may hear the same piece of music; one notices its form and the way the themes develop; he listens to each note as a note, each chord as a chord, and includes a vision of the players in his impression; the other cares nothing for the form of the music, his eyes hardly see the players, he is wrapped away in an emotional thrill, yet the meaning of the music may be the same for both. What the torch of one lights up is in darkness of the other's mind. The light of the one's mind focuses on the design of the music and the actual sounds, but the emotional meaning of the music lies in the shadows; the torch of the other's focuses on the emotion of the music, but the actual sounds and the form of the music lurk in the shadows. The music may mean the same for both listeners though the light is focused on different places. And so in poetry, the prosaic meaning may linger in the shadows of the poetical reader's mind, the mystery on the fringe of the prosaic reader's.

The dictionary is interested in the marginal meanings of words, literature in the focal. For literary purposes, and therefore for our purpose, words have no precise meaning; it varies with the jet of light thrown on them. And more, words are in themselves alive, not dead; they are not labels but living personalities with varying moods and perversities and amiabilities like ourselves. Some of them have descended from an ancient aristocracy and bear themselves with an air of antiquity, others are young and upstart and perky. You never know what any of them will do next; it is no use trying to define their meaning. Even in its marginal meaning 'play' does not always mean the same thing; settle their precise significance to-day, and when to-morrow's sun shines on your nicely catalogued chrysalis, behold it has turned into a butterfly and escaped you. Not much wonder that The New English Dictionary supplies debating societies with such mirth. You can no more define the meaning of a living word than you can define John Smith.

JOHN SMITH, irresponsible youth in flannels (derivation unknown). Ten years hence he would not be recognised for it; we must have a new dictionary.

JOHN SMITH, overworked medical practitioner.

'Sad' once meant happy, satisfied, fed. To be fed in days of strenuous effort was to be happy; alas, 'to be fed' now means to be pampered. Words change their meaning gradually, not all of a sudden; they grow old as John Smith does, minute by minute, and if they have a past, that

past shines from them and is felt in the present. 'Sad' still has a feeling of satis in it, fed full; it is a fat, dull, immobile sort of sorrow, different from the sorrow of 'misery,' which is lean and ravenous. Such a concrete, definite thing as a balustrade was once the pomegranate bloom growing beneath a Mediterranean sun, and some suggestion of the eastern blossom still lingers in its sound. Who will tell us the meaning of 'fair'? It has all sorts of associations, reflecting the light from a million facets; you have only to turn it round to see one meaning shimmering into the next. We cannot define it in:—

Fair as a star when only one Is shining in the sky.

How much of the meaning comes from its association with womanly loveliness, how much from its connotation of clear weather loveliness, how much from its original sense of brightness, and does not some glimmer come from 'fair,' meaning frank, open, just? It describes at one moment two such different things as a woman and a star; it can hardly be a label. In fact, 'fair' by itself has no meaning; it has not yet come to life. In this poem it is the word into which the simile concentrates itself. Within its embrace 'fair' holds the clear evening hue of the lonely sky and one shining star, and this makes half the meaning; but the picture of the sky and the star runs back into 'fair' where it meets the meaning that has come from our idea of Wordsworth's Lucy; two gametes join and form one zygote, and 'fair' is a living word.

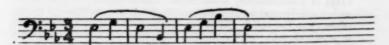
Poets use words not as pointers indicating their meaning, but as things with life potential in them. A poem is not a catalogue of impressions, not a number of symbols standing for something, a book describing something. The meaning of a poem is not something else, but itself, and that self is not the sum of the meaning of all the words, but the blend and fusion of them. In the alchemy of poetry the words form not a mechanical but a chemical mixture. For the poets work magic on words and turn them into something different from the words of prose. Prose has a way of directing our minds precisely because that is its aim, but the poet does not wish to direct us precisely even to facts of the imagination: he wishes to escape definition and definable things, to dematerialise not to materialise vision, using words to recreate unenshrinable things not to entomb them. Poetry is in its essence vague, a wandering cloud, a mist on the mountain, loosening our stability and undermining our certainties rather than securing us in them. In the brutalities of every day we use words as slaves and treat them without consideration; they have

to do all the dirty work that someone must do, but this does not mean that their origin is ignoble. Because work has hardened their hands their nature is not any the less god-like. Poetry is not more concrete than music because its material has washed dishes and darned stockings, nor more firmly bound to earth because it uses mountains instead of pedal notes, and plays on sunsets and seas instead of on strings, or blows through violet and rose and not through flute and oboe.

Just as we may think the meaning of words or of poetry more definite than it is, so we may exaggerate the indefiniteness of music. Music may make us see pictures of the imagination as definite and detailed as those of poetry, and is peculiarly fitted to imitate the prose world. We can make a cock crow or a donkey bray more realistically in music than in words. And apart from its pictures and onomatopoiesis, music is the most emotional language we have.

Music can convey its meaning in many ways. Its language is as easily analysed as poetry's and not so very unlike. Melody is intrinsically meaningful, and many of the best tunes are possibly unconscious echoes from the intonations of speech. We cannot mistake the tune of complaint in the Londonderry air. A tune gives a feeling of 'something said,'\* of being a 'specific mental act,'† a 'form of thought'† or language. It relies on our sense of tonality, and tonality is meaningful. Some notes in the scale have a greater sense of repose than others, the tonic giving us a sense of rest and the leading note of restlessness and so on:\* accidentals too have their

- \* Gurney, The Power of Sound, p. 125.
- + Wallace, The Threshold of Music, pp. 200-202.
- \* Gehring, The Basis of Musical Pleasure, p. 137, says that



gives an impression of 'great stability, firmness, quiet strength, and confidence. . . . To account for this we note that e flat the point of rest occurs on each strong beat, that the melody departs from it up, then down, then up farther and finally settles down on it again.' I have paraphrased his remarks a little. All the notes are of course on the tonic chord. For a contrast he quotes from Raff's 'Lenore' Symphony:—



<sup>&#</sup>x27;The movement from which this theme is taken represents the departure of the lover to war. Hence its roving character, the tonic is avoided, it occurs only on unaccented notes.'

own sensation; the way the notes are arranged in melody controls our feelings. We feel that some tunes are joyful, even humorous, others solemn, some jubilant, others depressed. Each tune has a definite atmosphere, being vulgar or exotic, calm or disturbed or remote and so on, just as any poem. Harmonies too have definite atmospheres. Each chord has its own sensation, and just as the meaning of a word changes with its context so do harmonies. They are as meaningful to the emotions as the colours of a picture or the associations of words. And as our sense of tonality takes meanings from tunes and harmonies, a change of tonality is meaningful; a new mode means a new mood, and a new key a change of altitude, a shifting of the emotional centre of gravity. All these effects are elements in the language of music, as words are elements in the language of poetry.

The tempo and rhythms of music are hardly less definite in their suggestions than tonality. Nearly all ordinary mortals sensitive to musical impression feel that music speaks to their emotions. The analytic musician, who thinks of music as a thing of designs in sound with no emotional connotation, possibly inhibits his emotional response to leave his intellect a clearer view. Many philosophers of music (if we may use the phrase), from Aristotle onwards, find that music has its roots in the emotions. Mr. Britan writes:—

\* The stream of consciousness is one of the most variable streams in the world, and one of its marked characteristics is its everchanging rate of flow; now it is hurrying on with all speed to some emotional climax, now it moves leisurely with no distinct end in view, and now laboriously, and all but stops because of the obstacles that impede its chosen path. . . . Now since this ever-changing rate of movement is one of the fundamental attributes of consciousness, those factors which signify it-and speech and musical sound are included under this head-will have a strong effect upon the mind. Thus the tempo with which a composition is rendered will exert a strong impressive suggestive emotional influence over consciousness. . . . The secret of music's power over the emotions lies in the fact that the symbolism of music conforms so closely to the dynamics of the emotional consciousness. . . . This is what Aristotle means when he says music more than any art imitates the inner activity of the soul. . . . The secret of the emotional value of literature lies in its power of accurate representation of those conditions which in real life would bring such an emotional reaction. In music the same power is gained by duplicating in musical sound the dynamic qualities of the various emotions.

### Dr. Reimann in his Catechism of Musical Æsthetics + says :-

I have already indicated the general foundation of those relations

† Bewerunge's translation, p. 16.

<sup>\*</sup> Britan, The Philosophy of Music, pp. 161-175.

between movements of tone and movements of the soul, namely, the fact that increasing pitch, strength, and rate of movement, have the significance of positive forms of movement, of coming forward, of a more energetic manifestation of the will, and that the contrary has the meaning of negative development... every increase of emotion, raises our voice without our knowing it, that with every increase of excitement we speak not only more loudly, but also more quickly, and that when we become calmer again, the pitch of our voice becomes lower, its strength reduced, its quickness less rapid. The total effects of the various combinations of these factors are, accordingly, movements of the soul corresponding exactly to these movements that are experienced in affections like longing, joy, sadness, anger, fright, fear, etc.

Gehring\* says the workings of music parallel those of mind in the following ways, among others:---

Both are moving things never still; 'ideas succeed one another, tone follows tone.'

Both are composed of simultaneous members, 'music spreading out into a network of themes and voices, mind unfolding into a spectrum of thoughts and feeling.'

Both have differences of intensity, loudness and softness. Some people's thoughts progress at a heavy largo rate, others trip along in merry allegros. We have mental ritenutos and accelerandos.

[He cannot find any analogy between mind and music in melody, but Spencer has supplied us with this.]

Timbre or harmony are like colours of association in the mind. Harmony gives a characteristic background to a note of the melody, changes its meaning somewhat, and 'imparts direction and significance' to it. It corresponds to the fringe of thought.

Counterpoint is like parallel trains of thought; 'sustained or recurring notes in the bass' correspond to thoughts which keep 'thumping away in the background of the mind.'

' Interlinking of successive chords is analogous to the connection of ideas.'

Codas are like the mind 'condensing its previous activities,' or like a novel or a drama bringing all the chief characters together at the end.

Music, he concludes, works precisely as the mind does; without obstacles it moves the mind along as it likes to be moved, hence the pleasure it gives us. Dr. Williams't quotes the very irregular rhythm at the opening of the slow movement of the 'Sonata Pathetique,' and says it gives a feeling of deep, introspective thought:—

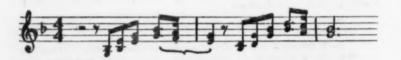
## ארו בבנו וווופטואיו וננו ור ווו

<sup>.</sup> The Basis of Musical Pleasure, pp. 94-111.

<sup>†</sup> The Rhythm of Modern Music, p. 96.

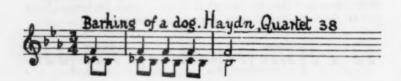
### Raymond‡ provides another sort of illustration :-

Wagner seems to be exceedingly fond of ending an upward movement that is expressive, as all such movements are, of anticipation, indecision or questioning, with a downward movement, containing a minor cadence of, as often, an unresolved seventh. This downward movement, inasmuch as it is supposed to contain the conclusion or answer to the upward movement . . . suggests, in such cases, that there is no satisfactory conclusion, decision, or answer to the feeling embodied in the preceding upward movement. Hence, the arrangement of tones represents the extreme of disappointment. Here is the expression of Sieglinde's compassionate yearning for Siegfried in the 'Walkure.'

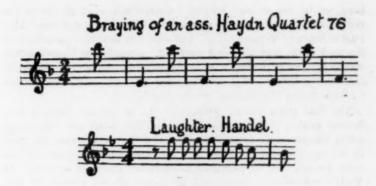


Bach, among other composers certainly associated his themes with emotions in some such way. Moreover we feel this sort of thing in bad music as well as in good, becoming very conscious of it in songs where the musical meaning clashes with that of the words. It explains the tide of applause that bursts after the music hall prima donna has finished on her highest note. The lift to such a climax of pitch excites the emotions and upsets the mental equilibrium; it is like turning an airy somersault. No wonder the unwonted exhilaration should spend itself in applause; music could not communicate its intention more unequivocally.

Music can imitate not only the emotions but the sounds of life more closely than any other art. Indeed some believe that it originated in this sort of imitation rather than in the Aristotelian. Gardener, in his Music of Nature gives an attractive list, from which comes these:—



1 Music as a Representative Art, p. 289.



Movements are easily represented by music. It can easily imitate running, dancing, leaping, lingering, hopping and so on. Many of our greatest composers use their art to represent life in this way, among them Purcell and Handel, while the Elizabethans rarely miss an opportunity of indulging this sort of fancy. Some opera composers turn the action and imaginings of the libretto so faithfully into music that we feel as if the visible action on the stage were an insubstantial emanation from the music, the picture of our imagination taking objective form. Though one might expect Wagner as an illustration, curiously enough it is 'Don Giovanni' which more than any other opera does this for me. Wagner's music may explain and follow the action on the stage, but in a good performance of 'Don Giovanni' the action on the stage springs from the music. Even on the piano, where all effect of orchestral colouring is lost, some of Bach's pastoral passages have a pastoral atmosphere due to something shepherdlike in the melodies. Macdowell's seascapes reproduce the tang of the seashore in some such subtle way.

There are as many ways of listening to music as of reading poetry. Mr. Weld\* collected evidence, and divides listeners into four types: the analytic, intellectual type whose enjoyment is neither emotional nor imaginative, but consists in perceiving the form and structure of the music—this listener tends to be 'coldly critical'; the emotional listener who does not necessarily see pictures or notice the formal structure of music; the 'motor type' of listener who wants to sing or whistle to the music and beat time; and the imaginative listener who sees pictures, and has day dreams, reveries or even 'thought processes' foreign to the music on the focus of his consciousness with the music on the fringe. The imagination of the listener who sees pictures moves closely in sympathy with the music. The pictures

<sup>\*</sup> American Journal of Psychology, Vol. 23.

imagined by one of his 'subjects' altered with each phrase of the music, and when the phrase repeated the picture repeated too. This kind of listener' is passive . . . and relatively uncritical towards both the work of the performer and composer,' surrendering himself to the will of the music, letting it make its own impression, in contrast to the analytic listener who, with his mind alive and alert, concentrates 'a high degree of attention' on the music.

The four types are not exclusive. An imaginative listener may become analytic, and presumably an analytic mind may sometimes listen imaginatively or emotionally. But the more interesting part of the psychology is to know how far imaginative listeners see the same picture, how far emotional listeners feel the same emotion. In Weld's researches a programme piece was played without its programme or its title. None of the audience got the programme precisely right, though some of them got the direct mimicry. It was a hunting scene; one listener saw a circus and heard dogs barking and bells ringing and shouting voices, others got woodland and dogs, or a menagerie and dogs, etc. Raymond\* tells of similar experiments where the 'pictures and emotions' aroused in different listeners were often 'remarkably alike.' But perhaps the most interesting example is the oft quoted one from Bosanquet's History of Æsthetics†:—

Schumann's 'In der Nacht' used to summon up before my imagination the picture of the moon struggling through the clouds in a windy night—emerging and disappearing by turns; then for a while reigning 'apparent queen' amid white fleecy clouds, which are not sufficient to intercept its light. During two moments even this silken veil is withdrawn, only to be succeeded by a bank of black clouds, for a long time impenetrable, at last penetrated at intervals a little more irregular and with a brightness a little wilder and more meteoric than before; finally—the light is put out and quenched by the storm.

I learnt some years afterwards that Schumann also associated this piece with a picture, the idea of which occurred to him after he had written the entire set of Fantasiestucke to which it belongs. It was a picture portraying the story of Hero and Leander; his picture is not incompatible with mine. In his, the clouds correspond to the waves, the moon to a swimmer, buried and stifled in their troughs or flashing and calling out from their crests. Where the moon triumphs in my story, in his there is a love scene on the shore, accompanied by the distant rippling of waves; it seems almost as though

'The billows of cloud that around thee roll Shall sleep in the light of a wondrous day.'

Rhythm and Harmony in Poetry and Music, pp. 306-9.
 † Appendix П, written by J. D. Rogers. Raymond quotes it.

But no; there comes the plunge back into waves blacker than before—tossings to and fro—cries from the swimmer and from the shore—and finally ' night wraps up everything.'

The music meant the same thing to the writer of this as it did to the composer, only he saw the meaning in a metaphor. The real meaning of the music was neither the swimming Leander nor the struggling moon, but the something behind both, that they have in common. We find the same sort of thing in the psychology of poetry. I should imagine no two readers would take precisely the same meaning from:—

It is a beauteous evening, calm and free, The holy time is quiet as a Nun Breathless with adoration.

One will see an evening landscape and no nun, another the nun breathless with adoration and no landscape, another landscape and nun, while another may feel the calm, quiet spell of breathless adoration without any picture. Some readers may get neither picture nor emotion, and but realise that the line is an 'iambic pentameter' with no rhyme, or more likely they would recognise it as the beginning of a sonnet they know very well. My picture at this moment includes quiet hills, Scotch ones with heather, a vagrant cloud, the onset of twilight, ripe corn uncut, 'dykes' and wire fences round the fields, and over ad the breathless, expectant hush one feels when night gathers day to sleep in the silence of the hills; the nun is but a spirit, her grey cloak the gathering dusk, her adoration the breathless air. The details of this cannot have been in Wordsworth's picture; I should be surprised if they are in anyone else's, yet we should not say they are not included in the meaning of the poem. The real meaning is neither the evening, nor the nun, but the feeling behind both the evening and the nun. The picture which rises unbid and unencouraged to my mind is my way of getting the significance of that meaning, just as the evening which prompted Wordsworth to write was only the concrete fact which suggested that meaning; for we cannot chain the meanings, of a poem down to one definite peg any more than we can confine the meaning of a piece of music.

Music may be absolute in two ways. We may enjoy it as absolute music. And so may we enjoy poetry not as meaning anything, but as a succession of beautiful sounds or impressions. And music may be written absolutely, the composer not meaning anything by his music, merely putting together sounds beautiful in themselves. But in music written absolutely, if melody is meaningful, our sense of tonality one of the most fundamental facts in our emotional com-

position, and modes and keys dependent on different moods, how can an imaginative or emotional listener feel the music absolutely? Such music, although written absolutely, has an emotional or imaginative meaning. The musician weaves his melodies together in a dispassionate and abstractly artistic mood as if he were threading beads, but the beads he works with have meanings. Yet I should be surprised if music is often written absolutely. Some composers certainly mean something when they write, and use music as a sort And 'absolute' composers are not necessarily of language. introspective or aware of the individuality of the temperament which influences their melodies, and they must be in some sort of mood when the ideas for their music come to them; their inspiration must come from somewhere that is not mere hard work or skill with no meaning. Wishing probably to damp the sentimentality usually associated with believers in inspiration, some writers point out such things as that a sonata may take six months to write, and ask if we are to imagine the composer in one mood for six months. But the ideas for a work, the creative nucleus, that part of artistic production beyond the control of the artist, is a different thing from the working out of the inspiration. The creative nucleus of a sonata that takes six months to write, need not take as long as half an hour to unfold itself. But perhaps all the talk about absolute music we can become so tired of indicates not music with absolutely nothing in it, but music whose meaning is absolutely expressed within itself, that needs no further elucidating. Mendelssohn said :-

What any music I like expresses for me is not thoughts too indefinite to clothe in words, but too definite. If you asked me what I thought on the occasion in question, I say, the song itself precisely as it stands.

If this is the real meaning of 'absolute music' we can equally well talk of absolute poetry. We cannot explain what poetry means, certainly not what the best poetry means, and not because it is too indefinite, but because it is too definite to put into other words; it means precisely what it says, and will not paraphrase or translate. People often bothered Tennyson wanting to know what certain passages in his poems meant. When asked to explain: 'God made himself an awful rose of dawn,' in the Vision of Sin:—

\*He replied that the power of explaining such concentrated expressions of the imagination was very different from that of writing them, . . .

<sup>\*</sup> Hallam Tennyson's Memoir, Vol. II.

The Bishop of Ripon (Boyd Carpenter) once asked him whether they were right who interpreted the three Queens who accompanied King Arthur on his last voyage, as Faith, Hope and Charity. He answered: 'They are right, and they are not right. They mean that and they do not. They are three of the noblest of women. They are also those three Graces, but they are much more. I hate to be tied down to say, 'This means that,' because the thought within the image is much more than any one interpretation.

As for the many meanings of the poem [Hallam Tennyson continues] my father would affirm, 'Poetry is like shot-silk with many glancing colours. Every reader must find his own interpretation according to his ability, and according to his sympathy with the poet.'

The analogy holds for music. It does not follow that the music has no meaning because its writer could not symbolise that meaning in a picture or put it into words. The musician puts the things behind poetry into music, the poet puts the things behind music into words. Both poetry and music spring from the same hidden well, but find their way out by different channels. We take as much of their meaning as we can and in the manner in which we can.

KATHARINE M. WILSON.

## THE MUSICAL RECEPTIVITY OF THE MAN IN THE STREET

1

In this article I propose to give a digest of my investigations into the psychology of the reception of the 'man in the street'—to the musician a mysterious individual whom it is an accepted custom to despise, but who at the same time proves to be the final point of application for musical art of every kind. I have studied the musical receptivity of the man in the street and of amateurs generally for fifteen years, and think the results will be sufficiently interesting to the musician and the public alike.

I shall not here touch upon the methods of my operations, as the details would overload the article and be burdensome to the reader. I will say briefly that I employed the combined method of questionnaires, to which, however, I attach less importance than to direct experiments on the receptivity of the ordinary man, with whom the reaction is expressed as involuntarily as possible. The system of repeated and controlled experiments and observations permitted me to filter out the results, which proved to be, not an organic consequence of the reception, but a complex system of combinations and inferences. In the general scheme of the results of my observations and experiments, however, these filtered-out opinions found a place. They show particularly well that the imposing exterior edifice of 'musico-social opinion,' to which every musician finally appeals, is often based on casual and unstable criteria.

From our point of view—from the point of view of the qualified musician and especially the composer—in whom the absolute ear is often developed, it is difficult even to imagine the picture of the reception of music which presents itself to the non-musician. Where for the musician everything is perfectly clear and every detail is accounted for and apprehended not only by the ear, but also by the consciousness, there for the amateur primeval chaos reigns, and utter mystery. From a certain point of view it is possible that the reception of the amateur is more interesting than that of the musician; it contains more of the unexpected, the mysterious, the fantastic, in it are more occasions for the personal creative work of the listener—a process which undoubtedly exists whenever music is

heard with attention, and to which the hearer is indebted for the pleasure he derives. For the highly qualified musician the mystery in the musical tissue disappears, as well as the unexpectedness of the impression. Everything is known beforehand, even to the smallest details. The very act of enjoyment appears to be partly fixed, as it were. Musicians usually possess a highly developed reproductory ear, enabling them to create in their imagination the form of any work with which they are familiar, down to the minutest details, with all its resonances, its instrumentation, and its 'ideal' lights and shades. Just for this reason these musicians generally prove to be little interested in listening to new music-music is always in them, and at any moment the musician can compel himself to hear with his inner ear his ideal performance of any symphony. To this may be due the rather general 'indifference' of great musicians to musical impressions, which has given rise to the saying that musicians are divided into 'amateurs and specialists, of whom the former love but do not know music, and the latter know but do not love it.'

Between this state of complete, or almost complete, tonal consciousness, in which the listening musician can account to himself for every interweaving of the parts, every chord, and all the modulations and tonalities-between this and a state of utter ignorance there are many intermediate stages. It should be remarked that full tonal consciousness is by no means possessed by all musicians. I personally have observed a great many, usually performers (neither composers nor thinkers) whose musical or 'tonal' consciousness was more or less defective, though the quality of their interpretations was excellent. The thought of the insignificance of the number of people in the world who have a complete sense of music, for whom alone the whole picture of a musical work is essentially clear, is rather terrifying. Music in general is one of the most 'oligonomic' of arts-for its reception a series of purely physiological forerunners is indispensable, and they are not developed in everyone. The number of people with a decent musical ear is by no means great in comparison with those who are able to analyse line and colour.

Our investigations have proved the existence of characteristic stages or phases of the tonal and musical "consciousness," phases of the varying ability to distinguish tonal phenomena. Here we touch upon the delicate question of the part played by the faculty of discrimination and recognition when listening to music. Two hypotheses are possible—(a) that a differentiation or consciousness of the various tonal phenomena is indispensable to the reception of an æsthetic impression; and (b) that the musical tonal complex acts on the receptive organs apart from its faculty of recognition, acts in the manner,

let us say, of a medicine such as aspirin or quinine, whose action does not depend on a knowledge of its composition. The very mysterious and yet almost indubitable fact that a performance of genius is often recognised by people quite unconscious of the details of the tonal material may lead to the idea that the second hypothesis is the more correct, that music acts, like the pharmacopæia, apart from the consciousness, acts by the energy and distribution of the sounds, whether or no the recipient is able to penetrate and recognise the actual structure of the sounds. One of the supporters of this theory was Skryabin, for whom music and the laws of the rhythms included in it was a sort of 'magic,' the knowledge, as it were, of the formulæ which produced the reactive effect independently of the listener's ability to analyse them into their component parts.

The experimental verification of the correctness of these two hypotheses has only been begun by me and is not yet completed; immense difficulties stand in the way of a decision. It may very well be that both will prove to be true, and that we shall find that they work together. A certain part of the impression exists outside the consciousness and acts like the 'pharmacopæia'; the rest depends on the degree of the sense of tone. The fact that profound musical impressions are often received by people without any musical consciousness indicates that part of the impression is outside it. On the other hand, the fact that the musical receptivity of the conscious musician differs greatly, as we shall see, from that of the amateur signifies that consciousness also plays a very great part.

My investigations have proved, as it seems to me, that not only does an increasing tonal consciousness wake to life new musical impressions and create new 'outlooks,' but, conversely, it destroys many of the receptions which accompany the lowest stages only of musical consciousness and development. It may be said that with the growth of the tonal consciousness the picture of the reception in general changes very considerably, but it is not so easy to decide whether it is consciously 'enriched.'

The lowest phases of consciousness—the amateur phases—are characterised generally by the predominance of the components which act past the consciousness, as it were, embracing the sphere of the conditional and fundamental reflexes. To this must be referred the receptions of rhythm in the simplest forms, the tonal dynamic (force, energy, growths)—that which constitutes 'the first common centre of musical receptivity.' Rhythm is the earliest and most primitive reception (unless it attains of itself the highest degrees of complexity). Furthermore, it is essentially independent of the ear,

since the flashing of lights may be rhythmical. In the earlier stages of development, with people of little musicality there is generally noticeable an utter confusion of the categories of tonal pitch and intensity. Sounds are distinguished by a single sign, as it were, to which different people give different names: they describe them as 'sharper,' 'clearer,' 'shriller,' by which, as experiments showed, sounds of higher pitch and greater intensity are often simultaneously understood. It is interesting that traces of this primitive condition are preserved to this day in the theory of poetry and the tonal reception of speech, in which the categories of pitch and intensity (of 'metre and rhythm '—in the ancient conception, arsis and thesis) are very often confused, even by eminent artists.

In this primary stage of musical reception, when music acts by its primitive component parts, great importance is usually attached to various supplementary extra-musical impressions connected with music. The amateur reception of this stage is inclined to the appreciation of virtuosity, to the combination of music with speech (song), or with some kind of spectacle (opera, ballet). In this complex reception, music and musical impressions play an essentially subordinate part, and when the intricacy of the tonal tissue exceeds certain limits, all this excess is received merely as chaos, something undifferentiated.

In this and the subsequent stages external associations of any kind connected with music and musical reception are of enormous importance. Musical history is, of course, familiar with the fact that a composition with a title is somehow always more popular than one without. Of the thirty-odd sonatas of Beethoven, wide popularity is enjoyed only by those to which names were given, such as the 'Pathetic,' the 'Moonlight,' the 'Kreutzer,' the 'Appassionata,' the 'Aurora,' 'L'Adieu, l'Absence, et le Retour '; of his symphonies the 'Pathetic' and the 'Eroica,' and the Ninth which attracted attention by the unusual addition of a chorus. This phenomenon is by no means fortuitous, but is organically connected with the reception of the masses. It is repeated in the case of Mendelssohn, whose 'Scottish' and 'Italian' symphonies still live; and of Chaikovsky with the 'Pathetic.' It responds to a craving for the supplementing of the rudimentary musical impression by extramusical associations. In this stage legends spring up and flourish around the name of a musician and around music in general. All this purely literary and biographical romance-such as the deaf Beethoven, and Paginini who sold his soul to the Devil-helps to fill this void, the result of the deficiency of the musico-receptive faculty. In this stage an immense part is played by name and fame and the legend surrounding the name, and hence by the editorial puff which relies on the legend and often contributes to its creation. A purely musical appreciation is almost absent. The experiments carried out by me show that persons in this category can be hoaxed with perfect ease and certainty—they can be made to accept an ordinary pianist as a man of genius and fame, and their impressions will correspond; their appreciation of a work depends entirely on its title and on what it is supposed to be. In my investigations purposely incoherent improvisations announced as Beethoven's met with approval, whereas a Beethoven sonata given out to be the work of a budding composer provoked censure as unanimous as it was touching.

The experiments had to show the limits of this non-recognition of musical phenomena, this hypnotisation by legend, name, and fame. These limits proved to be wider than I had imagined. The subjects of the experiments were quite unable to distinguish intentional errors in a performance, even of things which they had often heard and with which they were familiar (this method, by the way, generally yields remarkable results); mutilation of the harmony and the rhythm-for them the mutilated and the unmutilated were blended-was a single impression. And appreciation, in so far as it was not a feeling of amazement directly produced by a display of virtuosity, depended entirely on preliminary 'recommendation' in the form of a name and an editorial puff; or on a mere announcement. In the experiments several more or less famous artists figured in unknown roles (the appreciation was moderate or poor), and conversely, beginners appeared as celebrities. Here the experiments were often successful, provided the incongruity did not go beyond certain limits.

In the next stage the reception, of course, includes spheres more highly endowed in a tonal respect. Here there were evidences of a certain 'criterion' which did not depend on the advice of bystanders. Persons belonging to the first category, already analysed, when isolated and left to themselves were the victims of ridiculous and touching misunderstandings; they confused Bach with Gounod and with amateur improvisations, and could not distinguish the playing of a pupil from that of a master, nor detect mutilations in a performance. But in the category now under discussion we observe a development of the outlook on melody: it is remembered, and mistakes and faults in it and in the rhythmics are guessed at. But the more complex distortions of the harmony and the middle parts are usually unnoticed. It is interesting that to this category must be referred, not only many non-musicians, but also a great number of performers (pre-eminently singers), who proved to be quite helpless when it was a question of fathoming all that lay outside the limits of

their parts. Appreciation of a composition was again triumphantly lacking, but appreciation of a performance there was—within the limits of the part, of course. In this stage of development they generally begin to understand differences in tone quality, and tone begins to act by means of its sensuous beauty (timbre, the quality of it). At this time we notice the awakening of purely musical impressions, not connected with music merely through associations; but a preference is shown for impressions which impart a sensuously-developed sensation (singing, the violin, and the 'cello are preferred to the piano).

The third phase is connected with the arousing of a feeling for harmony and consonance. The preceding phase usually does not distinguish 'intervals' otherwise than in a melodic context, but this does discriminate between them, as well as between fundamental, simple harmonies. Complex harmonies still remain in the realm of the chaotic and undifferentiated. In this phase the basic distinction between major and minor comes into being, but, as my observations show, outside the customary musical associations which connect the major with elevation and joyousness, and the minor with depressed, elegiac, and tragic moods. The creation of mood in this phase depends more on rhythm and tempo and not on scale We usually observe the arousing of an interest in musical associations of an extra-musical character. In general it may be said that in proportion to the development of the musical consciousness the number of the extra-musical associations diminishesmusical reception is freed from its non-musical excrescences, as it were. In the early amateur stages a strong demand for descriptiveness is presented to music. Music is always represented as something which 'depicts' or 'expresses,' and in this the poverty of the purely musical impression derived from it is evident. The pictures drawn by music in these stages are generally very fantastic, and are characterised by their lack of a tonal basis. The amateur tells us of ' moonlit landscapes ' and love, and paints dreadful pictures of battles and conflagrations, where the musician has absolutely no data for such literary excursions. Many of these associations are superficial and casual; they attached themselves at one time to the musical, impression, and their superficiality and casualness cannot be distinguished by the undeveloped tonal consciousness from the associations which actually spring organically from the tonal tissue. In these early stages of consciousness the demand for resemblance is generally presented to music-it is required that it shall be like something customary, familiar. People in this stage listen with pleasure to familiar things and are fond of repeating their reception

of them. On the other hand anything new, unfamiliar, unusual, scares them and seems incomprehensible.

The 'amateur' spheres of reception are essentially restricted to these phases, but the spheres of this or the other degree of musical reception of course extend further. In them we shall see the gradual unfolding of consciousness in the sphere of harmony, which becomes ever more complicated; then in the sphere of the contemplation of simultaneous melodic lines (counterpoint), and lastly in the sphere of the more intricate forms of melody and rhythm, inaccessible to the elementary consciousness. The general line may be thus described: first of all rhythm is revealed in its simplest forms; then a sense of tone and its beauty (the timbre stage) is aroused. Simultaneously with these stages there are generally present a primitive appreciation of virtuosity, and the power of the connected forms, of associations, the influence of the appreciations of others, the hypnosis of name and advertisement, the authority of legend. In the next stage a rudimentary sense of melody is displayed and the preceding phases are deepened. Then simple harmony is discovered, and finally counterpoint. At the same time the consciousness of the first categories becomes more complex. This picture of the general features of the evolution of consciousness is repeated in the development of every individual musician, in the 'history of his consciousness' (Haeckel's principle).

## II

We can now turn to the sphere of the appreciation of musical phenomena by the amateur taken en masse. The public usually consists of representatives of the amateur phases, but at no time does it include more than 10-20 per cent. of musicians possessing any degree of consciousness. I have already pointed out that even amongst professional musicians there proves to be a great deal of primitiveness, of amateurism that has not been shaken off, in the

According to my personal recollection, the famous Count Leo Tolstoi, a man unusually endowed with an ear of the musical type, was at this stage of the musical outlook. He liked music which reminded him of something; music made up of new tonal phenomena was to him strange and unpleasant. That which he had heard in his childhood reduced him to tears—here we have an outstanding expression of the power of the casual recollections which cling to music, which are only conveyed and not occasioned by the musical tissue. Music has an enormous faculty for evoking in the memory the forms in whose presence it was first heard. I have no doubt that Tolstoi's characterisation of Beethoven's 'Kreutzer' Sonata as a doubly 'erotic' composition—an opinion which usually surprises every musician—was due to the mingling of this type of personal association with the writer's impressions. In Tolstoi's reception certain erotic memories evidently clung to the musical tissue of the sonata, for which it was not to blame, and coloured the music once for all in 'erotic tones.'

reception of music. Composers and theorists and conductors show themselves to be the most perfect, then come pianists, followed by violinists and other instrumentalists; singers as a rule occupy the lowest place and very often prove to be in the typical amateur phases of consciousness. Communion with, or 'mastery' of a polyphonic and harmonic instrument (organ, orchestra, piano) in general greatly develops the tonal consciousness, and also explains its interesting gradation according to professions. The most cultured singers are usually those who were once pianists.

The appreciation of a musical event by the public is generally founded on principles akin to some form of mass hypnosis. In the main, considering the unusually low level of the tonal consciousness of the public, 'left to itself' and not subjected to any influences, one may say that there is no opinion, however absurd, that could not be imposed upon it by a skilled and experienced hand. As component parts of personal impressions we usually have : (1) primitive and easily accessible tonal receptions—tone quality, melodic relief, dynamics, animated and especially bravura rhythmics, and brilliant virtuosity, which, strictly speaking, is beyond the limits of purely musical consciousness; (2) the hypnosis of name, legend, advertisement, created around a work or a performer—an hypnosis which compels them to discover qualities in a chaotic primary reception. This hypnosis affects more or less not only amateurs. My experiments have established that even qualified musicians and critics themselves are very largely subject to its action. This phenomenon is very often encountered in modern times, when the critic frequently proves to be not a musician at all, but simply a casual writer on music, 'one of the crowd.' As is the case with every phenomenon of hypnosis and suggestion, the authoritativeness of the note of appreciation means very much, as also the placard-like primitiveness of the opinions expressed—' Beethoven the revolutionary'; 'Wagner the reformer of opera'; 'Stravinsky returns to Bach'; 'Skryabin is not a musician but a philosopher'; and so on-slogans which for the most part have no foundation in nature. The supposititious case of an isolated 'public, a public not subjected to influences, is, of course, an 'abstraction' not encountered in real life. It is particularly characteristic of the public that it is always being influenced. A distinctive feature of modernism is that many have become aware of the plasticity of the public and the pliancy of its 'views,' which may be shaped to any mould. The bulk of the public forms an opinion concerning its musical impressions 'from the outside' as it were, because their real content is too vague. The man in the street often takes his opinions and appreciations from the newspaper—they are made for him and are not the outcome of his own reception. In the

structure of the appreciation of the public there may nearly always be observed the existence of a group of 'leaders,' who make public opinion on musical phenomena. This is usually comprised of prominent critics, certain musicians. On their persistence and energy depends the possibility of instilling their views into the masses and of consolidating their position, but unfortunately the quality of the actual appreciation is hardly involved. The public is neutral and timid-on the whole it is always benevolent rather than hostile, but often it is quite inert. On this passive background it is easy to embroider opinions of any design you choose, and this is done by the more active groups, generally composed of very few members. Earlier they consisted of musicians possessing more qualifications, but now they are formed more and more of merely energetic and obstinate men, often not at all musical, but having great presence of mind and able to speak with aplomb and to write categorically though implausibly. In the organised opinion of such a group sooner or later the indefinite and vacillating, discordant, and undoubtedly often too casual appreciations of the public are dissolved. It is interesting that gradations are nevertheless perceptible here. The public is more actively concerned in the appreciation of a performance (a simpler matter) and more timidly when it is a question of a composition; hence the influence of intruded, hypnotic ideas and opinions in the criticism of compositions is more strongly expressed than in the criticism of performances.

The herd sense undoubtedly plays a great part here. The purely passive, domestic act of 'appreciation a posteriori' has not such significance in the mechanics of musical life as the direct manifestation of success or failure. The importance of the claque, which by its artificial enthusiasm infects the rest of the audience with a genuine, though imposed, enthusiasm, is too well known. At public gatherings, where personality is always lost and individuality is reduced, if I may so express it, to the 'greatest common divisor' of all the psychologies present, and therefore is represented by a very small quantity-at such gatherings we observe the excitement of the crowd by the most elementary causes. The mere presence of a famous composer is sufficient to arouse enthusiasm, even in the psychology of persons hitherto quite indifferent, if not hostile, to his works. The mass ovation, spreading through the hall, gathers strength and becomes more and more grandiose. Possibly a part is played here by the delight in ovations-a profoundly democratic mass feeling, which for the general public partly takes the place of the enjoyment of an artistic work. It is more attainable, and also produces an exaltation which in the unconscious stages is confused, quite sincerely, with the impression derived from the music. Understanding and

consciousness are not needed for it; all that is required is some initial impulse, a sight of the celebrity in person. Then this specific ecstasy of ovation which affords undoubted delight even to intelligent persons grows of itself. The absence of artistic ecstasy is compensated by the ecstasy of ovation, and for the consciousness the only difference between them consists in the fact that the ovational ecstasy is not essentially connected with the musical impression, but solely with the mass 'act,' and the primitive herd feeling of a desire to worship somebody. In the public, and particularly in the massed public. where, as already stated, the psychology of the individual is reduced to the greatest divisor of all the psychologies, these ancient, essentially atavistic emotions attain an enormous development. To this crowd it does not matter whom it is welcoming-a great musician, an airman who has crossed the ocean, or even a cabman who has driven from Berlin to Paris in this age of motors, or a political agent of an unknown tendency and party-the important thing is the act of ovation and the genuine enjoyment produced thereby.

This enjoyment drops out of the musical concepts and categoriesits origin is more general. Nevertheless we have to reckon with it. Augmentation by genuine artistic feelings further strengthens it, and the more primarily general these impressions, the more powerful the effect. The creation of fame must be fundamentally understood as the creation of occasions which will call forth these enthusiastic ovations as easily as possible. The construction of fame has essentially nothing in common with artistic success and career. Connected with this is the well-known fact of posthumous recognition. A man who is dead proves to be a grateful subject for arousing the ecstasy of ovational feelings. It is usually supposed to be due to the fact that he is beginning to be understood, but this has nothing to do with it. It has its origin in the attraction of popular attention by the act of death, and the consequent fit of ovational ecstasy which is always ready to break out on any occasion. Certain types of the manifestation of enthusiasm are explained by mass impressions, by receptions of the 'greatest divisor ' mentioned above. These types are apt to amaze one by their simplicity and elementariness. Ecstasy and ovation usually follow high, or very low, or very soft notes; they are never manifested after notes of an average character. Hence the ancient cult of high notes with singers and violinists; the technique of 'dving away in altissimo '; the brilliant bravura closes, after which comes the applause rather in the nature of an inevitable prolongation, and often creating the impression that it forms an organic part of the composition itself. Here we see an almost physiological effect—the effect of pitch, of intensity, or of tranquillity. On this point the appreciation of genuine technique curiously coincides with the appreciation of the crowd-to

take a high note properly or to 'die away' as one ought, requires, efficures, a certain amount of skill on the part of the artist. I am convinced that the works of many composers are esteemed by the public, not because it suddenly fathoms their intentions, but in virtue of the fact that the compositions in question are, in the accepted expression, 'effective,' ending either forte or piano. The statistics of applause showed, according to my experiments, that there are grounds for the 'singers' 'practice. The maximum of applause ensues when a composition closes forte or morendo, and when the melody and the accompaniment finish together. The public can endure neither the untimely silencing of the 'hero' of the concert, nor long codas.

Contemporary music in its 'musical essence' would seem to be little accessible and agreeable to the general public; it has a success because it is based on a class of people whose musicality is slight, to whom one kind of harmony is as good as another, who have not yet developed a primeval sense of harmony. In this music they are attracted by the rhythmical quality and the primitiveness, as well as by the extra-musical tricks often included in it. The impression made by the great compositions of the past is usually founded on legend and tradition, on the 'customary enthusiasm'; it depends to a very great extent on external causes, such as the gestures of the conductor. Mass psychology largely accounts for the conductor and his 'enigma.' He is not only a man who gives his own interpretation—in this sphere the public is poorly versed. The important thing is that, by his movements and his presence in front of the orchestra, he interprets to the public, as it were, what is going on. Hence any kind of 'showing off' on the part of conductors is usually successful with the masses, and I am convinced that symphonic music performed with an invisible conductor would for them lose half its charm.

Can the public form its own opinion as to the class of a performance? This question is often put, and the answers vary. There is no doubt that the individual views of the man in the street generally prove to be agglomerations of the opinions of others, with a few attempts of his own to express his personal feelings. The formula in this sphere makes itself very well known. But on the other hand it is equally certain that some phenomena of the musical plane are able to reach the listening amateur and impart to him even more powerful sensations than to the specialist. These phenomena are reduced to the line of the dynamics, to the feeling for the swelling and the dying away of the tone, and the quality of this line is capable of appreciation by the public and the masses, and of being appreciated correctly. Further, the public can undoubtedly form an objective opinion of the quality of the timbre in the case of violinists and vocalists, of the freedom of the virtuosity, though it rarely understands the nature of

the difficulties overcome by the performers. In the mass the public can follow the line of the dynamics and the melody, can appreciate the timbre, but is hardly ever capable of discussing the 'peripheral musical phenomena '-harmony, in the rough sense of the term, and accompaniments. The fact that members of the public are often able to recognise talented artists is conditioned by the circumstance that these essentially primary elements, which are within their grasp, always reflect the rank of the performer; by following the line of the melody, by the dynamic profile, they can frequently discern a really great artist, even though the remaining elements of his playing are hidden from the consciousness. But we must not forget that we never have the judgment of the uninitiated in its pure form, and it is necessary to create it artificially and in experimental surroundings. In real life it is always very strongly diluted with external influences. which just here attain enormous power. A fine sense of the quality of what is being composed and performed is so difficult and profound a problem that few musicians even have the necessary aptitude for it. In my experimental practice, instances are actually detected and established of composers to whom extraneous circumstances, such as legend and name, mean more than could possibly have been imagined.

In many cases of uninitiated or semi-uninitiated opinion we have to do with the so-called 'synthetic' reception. Only the general outline of the musical whole is grasped, recollected, and recognised. Intervals, for example, are not distinguished separately, but only when they are included in a melody. The 'ordinary man' of this kind can never express a detailed opinion, can never say 'what' is good, but his judgment of a work as a whole is often correct. There is no doubt that in musical reception the synthetic and the analytical attitudes differ entirely. The nature of the synthetic reception is very mysterious and completely unexplored; the analytical is more accessible to experiments and is simpler in itself. Evidently what we understand by 'synthetic' reception—the impression of the whole, without any attempt to recognise details-is always present in every artistic reception, which is essentially synthetic and not analytical. In its pure form it is possessed by the musical 'man in the street.' who knows nothing of analysis. With musicians there is a greater or less intermingling of analysis, but it is interesting that, according to my data, whenever it is purely a question of the reception of a work, and not of its study, the uninitiated, synthetic type of reception is observable even with musicians. The musician should have the faculty of suppressing the analytical attitude towards what he is hearing, at least to a certain extent. Otherwise the artistry suffers, and the 'aesthetic potential '-the sense of the beautiful, the sense which is evidently most closely connected with the synthetic type of

reception-is paralysed. Synthetic reception is more physiological and less mental; those musicians who cannot preserve it, with whom the synthetic relation is shattered by analysis, are generally representatives of the dry, academic type, musical master-craftsmen, having no lively feeling for music. The action of the synthetic reception is entirely direct, and the Skryabin comparison with magic or with a sort of 'pharmacopæia' is particularly applicable to it. In the artistic reception of music it is characteristic that the hearer is not conscious of the intervention of analytical 'presentations'; the musician when listening to a symphony or a sonata does not at the same time think: 'That's a chord of the six-four ' or 'There we have a passing-note,' though at any moment he is able to do so. The very thought of this develops a synthetic perception. In every musical man there is a hidden possibility of some kind of 'analysis.' But there is a great difference between the 'musical' and the 'musicoanalytical 'ear. Many great musicians have not been exceptionally endowed with the latter (Chaikovsky, Beethoven); on the other hand, the presence of a very delicate analytical ear is encountered in people who are quite unmusical-in the sense that the reception of the beautiful in music is foreign to them. When we speak of the 'public' and its reception a substantial discount must be allowed for the fact that, side by side with people who are not musical, who are incapable of distinguishing tonal phenomena and hence have no musical relation to them-side by side with these we have musical people who lack the analytical faculty in the tonal sphere. I venture to say that the latter form the best and most interesting section of the public-in them reception is extremely artistic, naïve, and pure; synthetic in its nature, it has no trace of the analytical, and its inability to analyse the phenomenon of tone is here a help rather than a hindrance. It is necessary to distinguish the reception of a 'musical phenomenon,' or of 'music,' from the reception of 'tones'-they are two different spheres, but a confusion exists between them and it is often very difficult to disentangle them. The musical, non-analytical man has an external resemblance to the unmusical, and careful experiment is necessary to discriminate between them. Musical people of the synthetic type are capable of divining beauty and of appreciating it accordingly; whereas to the non-musical 'it is all one,' and therefore their opinion and appreciation depend on casual and extraneous circumstances. I would even go so far as to assert that effectiveness of the analytical receptions, and the opinions formed in correspondence therewith, by no means enrich the reception of a work as a whole, i.e., the 'artistic' reception. It merely enhances the comprehension, the appreciation, of details. On the other hand, if insufficient attention is paid to the preservation of the fundamental and indispensable faculty for synthetic receptions, the latter are destroyed by the analytical reception, and we really get the type of 'musician specialist,' who 'knows but does not love,' in contradistinction to the musical amateur who 'loves but does not know.' In music, love is possible only to the sense of beauty evoked by a synthetic reception, which alone can give the experience of 'love'; analysis, however subtle and complete, at the best can yield nothing more than the scientific type of gratification.

LEONID SABANEEV.

## WEBER IN PARIS

In December, 1824, Weber's 'Freischütz' was three years old. Composed from 1817-20, performed at the Berlin Hoftheater on June 18, 1821, it had become in three years celebrated throughout Europe. It had been heard in London (in English), at the Royal English Opera House, on Thursday, July 23, 1824; and it was then on its way across the herring-pond, for it was produced in New York (in English), at the Park Theatre, on March 2, 1825. Even Paris, conservative then as now, had heard of it.

In those days the Paris Opéra and its succursal the Odéon (for the second Théâtre Français was a lyric theatre a hundred years ago) were directed by the orchestral conductor François Habeneck\*; and one of his most regular purveyors of music (his own and that of other men) was Castil-Blaze, the man who was unenviably known as the 'musical veterinary.'†

' Robin des Bois,' in which Friedrich Kind's libretto had been translated by Théodore Sauvage, and Weber's music, arranged for the French stage by Castil-Blaze, was produced at the Odéon on December 7, 1824. For once the musical veterinary had respected a genius and his work; and 'Robin des Bois' was an almost faithful rendering of 'Der Freischütz.' It is true that the Hermit was omitted from the last act, but that was the fault of the censor and not of Castil-Blaze. But Paris did not encourage him. 'Robin des Bois' was one of the biggest failures in the history of the French lyric stage: and Castil-Blaze repented his brief incursion into the realms of honesty. The second performance was announced for December 16: and during the nine days that intervened Castil-Blaze set seriously to work at 'improving' Weber's masterpiece. On the 16th all those who had hissed and booed the first performance returned, as they said, 'to finish off' the opera; but they found the doors shut; the house was filled with enthusiastic 'paper,' for Castil-Blaze had induced the director to give away every seat in the theatre. The same manœuvre was repeated for ten performances, and only at the eleventh

<sup>\*</sup> François Antoine Habeneck, French musician; born at Mezières (Ardennes) in 1781, died at Paris in 1849; director of the Opéra 1821-4.

<sup>† &#</sup>x27;Castil-Blaze' (François Henri Blaze), French author and musician; he wrote a Dictionnaire de la Musique, Les Théâtres Lyriques de Paris (4 vols., histories of the Opéra-Comique and the Théâtre Italien), etc.; born at Cavaillon (Vaucluse) in 1784, died at Paris in 1857.

were the doors opened to the general public. The trick was successful. 'Robin des Bois' achieved a run of 327 performances.

But Weber gained nothing by this success. A hundred years ago there was no international copyright in music; and, once the frontiers were crossed, all who wished might steal another's brains. Castil-Blaze made 100,000 francs profit from 'Robin des Bois,' but Weber was not a penny the richer. Weber's bitterness must have been increased by his knowledge that the score of 'Der Freischütz' used by Castil-Blaze had been sent by him himself to Habeneck when first the idea of producing the opera occurred to that gentleman, as is shown by the following letter, sent from Dresden (March 15, 1823) to his publisher, Maurice Schlesinger\*:—

. . . It will be with the greatest pleasure and all the confidence due to a real artist that I shall send M. Habeneck the score of ' Der Freischütz.' Although I persist in my ideas about the performance of this opera in Paris, for I am persuaded that the subject will never be liked there, it will be a pleasure and an honour for me to enter into personal relations with M. Habeneck. However, in the ignorance in which I am of Parisian customs, I will ask you to let me know what conditions would be equally acceptable to him and to me. I should not dislike setting a French libretto to music, if it did not go too much against my ideas; I would then consent to stay in Paris a month and a half or two months, to appreciate the resources put at my disposal and to draw the greatest advantage from them. But, as I like to take my time, it would not be possible for me to write the opera from one end to the other in Paris; I should therefore come back here, but return to France for the performance; it will be Habeneck's business to choose the moment and to fix the dates. Although I have had for a long time the desire to visit the capital of France, I cannot however break off my family and friendly relationships without a serious reason, to go off on adventures. Besides, I expect to go to Wien in the month of August to stage my grand opera of 'Euryanthe'; there, it seems to me, is a work that could be easily adapted for the French stage. . . .

Nothing came of this project of an opera to a French libretto, for Habeneck was outbid by Charles Kemble, who allowed Weber to name his own fee for an opera that should have for subject either 'Oberon' or 'Faust.'

When Weber learnt of the disrespect with which 'Der Freischütz' had been treated, and that Castil-Blaze meditated offering the same insult to 'Euryanthe,' he sent the following letter to Maurice Schlesinger from Dresden (January 5, 1826):—

Dear Sir,—I have recourse to your benevolent activity; there is no patience so great that it is never exhausted, and mine is at an

<sup>\*</sup> The letters quoted in this article were all discovered by M. Adolphe Jullien, and published in his admirable Paris Dilettante (Paris, Firmin-Didot, 1884).

end. After M. Castil-Blaze had had the unqualifiable impudence to offer my 'Freischütz' in public before the score was engraved, I wrote him the enclosed letter, which was delivered to him by the Royal Embassy of Saxony, and in which I flatter myself that my pacific intentions must be recognised. He has not deigned to answer me; and, since, he has taken possession of my 'Euryanthe,' which he has trimmed and arranged to his taste. I owe it to my honour as an artist, I owe it to art in general to put up no longer with such fashions of behaviour. I beg you then to deliver to M. Castil-Blaze the enclosed letter, keeping the copy that is intended for yourself; I would like him to engage himself by writing no longer, henceforward, to consider my works as his and to withdraw from 'La Partie de Chasse de Henri IV' the numbers from 'Euryanthe' that he has introduced into it.

If, impossibly, he answers in the negative, I would be obliged to you if you would have my two letters printed in all the Paris papers, preceding them with an explanatory note. The sentiment of justice is too keen in the French people for them to permit any longer that the rights shall be denied and the works mutilated of an artist who feels very honoured by the sympathy that they have already manifested for him. Besides I rely on you for the details, and only recommend you to employ in the forms as much gentleness and moderation as possible.—I have the honour, etc., C. M.

VON WEBER.

Whether Schlesinger thought the letters too incendiary to be widely spread abroad, or whether the Paris Press as a whole was indifferent to this artistic quarrel, we do not know; but the letters only appeared in one paper, which prefaced them with the following brief and non-commital note:—

M. Weber, author of the opera of 'Der Freischütz' and of many other works, has written to M. Castil-Blaze the two letters that follow:—

Dresden, December 15, 1825. Monsieur,—There was a time when I regarded it as one of the principal pleasures of my future stay in Paris to make the personal acquaintance of the author of L'Opéra en France, a work for which I shall always show all the esteem that it so justly merits. I was persuaded that I could only gain by the acquaintance of a writer so full of the purest and justest points of view; and I already congratulated myself on it in advance. Judge, Monsieur, after all that (I may well say it), of my profound sorrow at seeing all those fine hopes destroyed, by the manner in which you have acted towards me.

At first you propose to me to arrange my opera 'Der Freischütz' for the French stage. Nothing in the world could be more flattering to me or earn my more sincere gratitude; but you do not think to discuss this with the composer, or to communicate to him your ideas on the alterations that are perhaps inevitable for your public. You procure the score by an altogether illegitimate method (however legitimate it may have appeared to you); for my opera having been neither engraved nor published, no music teacher or dealer had the right to sell it. Finally, the opera is staged; and

you again ignore me to the point of taking the composer's royalties for yourself.

I see all this and I wait, from day to day, to be honoured with a letter from you, Monsieur; it seemed to me impossible that a man of your merit, of your views on art, could entirely forget all that one artist and gallant man owes to another; on the contrary, I hear at this moment that you have just published the score of 'Der Freischütz.' Ah, Monsieur, what will become of all that is sacred to us—and without even having acquired it by legitimate means?

Monsieur, I address myself to you alone, to your loyalty, to alt the noble sentiments that you have so many times expressed in speaking of art and of what is owed to it. Let us hope that nothing but a negligence natural enough to artists has made you forget altogether the existence of the composer of 'Der Freischütz,' and be persuaded that I shall preserve as long as possible the sentiments of a real esteem due to your talents, with which I have the honour to be, etc., C. M. von Weber.

Dresden, January 4, 1826. Monsieur,—It seemed to you superfluous to honour me with a reply to my letter of December 15, and here I am, despite myself, for the second time obliged to write to you.

I have been told that a work is about to be produced at the Théâtre de l'Odéon in which there are numbers from 'Euryanthe.' It is my intention myself to produce this work in Paris; I have not sold my score, and no one has it in France; it is perhaps from an engraved piano score that you have taken the numbers that you wish to use. You have no right to disfigure my music by introducing into it numbers whose accompaniment is composed in your way. It is quite enough to have inserted in 'Der Freischütz' a duet from 'Euryanthe,' whose accompaniment is not mine.

You force me, Monsieur, to address myself to the public vote and to publish in the French newspapers that it is a theft from me, not only of music that belongs only to me, but of my reputation, by letting mutilated numbers be heard under my name. To avoid all public quarrels, which are never advantageous to art or artists, I beg you insistently, Monsieur, to remove at once from the work that you have arranged all the numbers that belong to me.

I wish to forget the wrong that has been done to me, I shall not speak again of 'Der Freischütz'; but stop there, Monsieur, and leave me the hope of being able to meet you some time with sentiments worthy of your talents and your intelligence.—Accept, etc., C. M. VON WEBER.

Castil-Blaze replied to the two letters in the Journal des Débats for January 25, at the end of a musical criticism signed with the cabalistic 'XXX' that represented the musical veterinary. He said that he had not received the first letter, hence his failure to reply. He asserted that his method had been to buy, at Mainz, forty kilograms of scores, which he had afterwards used as pleased him, regarding

them as entirely his property. He added that in doing this he was only paying the Germans back in their own coin, as they had counterfeited 'his Opéra en France and his Dictionnaire de Musique moderne. The article ended as follows:—

Authors never agree with their translators. It is impossible. One wishes to add, the other demands the suppression of all that may damage success. It is admitted that a foreign opera, could not succeed with us, on a French stage, unless it was arranged according to our dramatic system. One must then cut and arrange the music, fit it to the staging, and compose a French opera with

elements taken from foreign scores.

If I had published the work of M. Weber under my name, according to the example of the English, who perform an opera of Grétry, Méhul, Boïeldieu, giving the credit of the music to MM. This-and-That of the town of London, I should have been wrong in the eyes of criticism. But I said that 'Robin des Bois' was imitated from 'Der Freischütz,' which announced the changes of which the author complains and on which the arranger congratulates himself. ' Der Freischütz ' arrived in Paris, preceded by an extraordinary reputation; after many invitations I decided to translate it with my collaborator, who was already at work on it. I resolved to change nothing in the music; I kept my word, as far as the conventions of our stage permitted. What happened everybody knows. The piece was hissed and hissed again. Seeing that this opera could not stand on its feet, I thought of mutilating it, and I did it with such good fortune that, since then, it has walked so quickly that we do not know if it will ever stop; and 134 performances justify the operation of the arranger.

The Germans seize on all our operas; is it by friendship for the French nation and to render a dazzling homage to our illustrious masters? Let us hasten to imitate this courtesy by performing in our turn 'Der Freischütz,' 'Fidelio,' etc. Do they rely on the protection of the laws to take with impunity our literary and musical productions? I do not see why we should not exercise the

same right towards them.

I am annoyed that a person of so eminent a talent as M. Weber was able to be offended by the changes that we made in his opera to insure its prodigious success. At Vienna, the whole rôle of 'Samiel' was suppressed; I do not know if M. Weber protested against this licence. The aim of my enterprise was to make known in France the admirable chef-d'œuvre of this composer, and to add our laurels to those that Germany, Prussia, Holland, England have already placed on the score of 'Der Freischütz.'—Accept, Monsieur, etc., Castil-Blaze.

This piece of insolence was not left long unanswered. On January 28 Maurice Schlesinger, empowered, he said, by Weber, addressed a letter to the papers in which he primarily occupied himself with refuting Castil-Blaze's pecuniary excuses. It was not difficult for him to show that when Castil-Blaze had printed, published and sold under his name the full score of 'Der Freischütz' (relabelled 'Robin des

Bois'), which Weber had always refused to publish, he was doing something that, if it was not legally punishable, proved, at any rate, that his main object was not to add the laurels of France to those that Germany, Prussia, Holland, England had already placed on the score of 'Der Freischütz,' but the less laudable one of making his profit from another man's toil. He also reminded Castil-Blaze that never did the German translators of French operas take a penny of the composer's royalties, because they never altered a single bar of the music; and that his books had not been 'counterfeited' in Germany, but literally translated.

The day before the impudent letter of Castil-Blaze appeared in the Journal des Débats (Saturday, January 14, 1826), 'La Forêt de Sénart' was produced at the Odéon. This was a forerunner of our musical comedies, with their innumerable librettists and composers. The musical veterinary had had the bright idea of rejuvenating Charles Collé's famous eighteenth century comedy 'La Partie de Chasse de Henri IV,' by turning it into a musical mosaic. The overture was that of Rossini's 'Torvaldo e Dorliska,' and the same composer had lent (probably despite himself) a duet from 'La Cenerentola' and a finale from 'La Pietra di Paragone.' Meyerbeer had contributed a duet from 'L'Esule di Granata'; and odd numbers included some Beethoven items, and the popular song 'Vive Henri IV!' Weber's share in this musical comedy consisted of an ensemble from 'Der Freischütz,' the famous air with viola solo from that opera, and the storm chorus from 'Euryanthe.'

It will be seen that here Weber had not so much cause for complaint as in the case of 'Robin des Bois.' In the earlier instance Castil-Blaze had used almost all of 'Der Freischütz,' though it was mutilated and arranged and mingled with the work of other composers; but in the 'Forêt de Sénart' he had merely included three Weber numbers in a miscellaneous programme. The first performance of 'La Forêt de Sénart' was received with bravos and hisses. The critics seemed to share the doubt of the audience. It was not a success.

On February 25 Weber arrived in Paris. He was on his way to London, for 'Oberon, or the Elf-King's Oath,' was completed, and was soon to be produced at Covent Garden. Weber, already ill and oppressed with such a presentiment that he would never see his wife and children again that he had found it almost impossible to tear himself away from Dresden, stayed for five days in Paris. It was his first and last visit to the city that had treated him so cruelly.

Monday, February 27, was a gala evening at the Opéra. It was the farewell performance of Alexandrine Branchu, the celebrated dramatic soprano; and it was also a revival of Spontini's 'Olympie.' All the finest artists in Paris assisted at this tribute to their illustrious comrade, who for 27 years had been one of the greatest lyric tragediennes in France. There was a solemn ceremony of farewell, in which the most celebrated artists of the four Royal theatres participated—Mmes. Pasta, Mars, Duchesnois, etc.; MM. Talma, Lafon, Rubini, Baptiste, Monrose, etc. 'Olympie' was sung by Adolphe Nourrit, Alexandrine Branchu and 'Mlle. Cinti' (Laure Cinthie Montalant, later celebrated as Mme. Cinti-Damoreau). Gardel and Méhul's ballet 'La Dansomanie' completed the programme, for which Auguste Vestris emerged from his retirement to dance the rôle of the 'Dansomane.' It was this performance that Weber attended; and at which Berlioz hunted for him in vain, as he recounts so whimsically in his Mémoires.

Says Berlioz, after describing with intense indignation Castil-Blaze's treatment of 'Der Freischütz' and 'Euryanthe': 'The author himself then came to France. Twenty-two years have elapsed since that day when, for the first and last time, Weber traversed Paris. He was going to London, to see one of his chef-d'œuvres (Oberon) fail almost completely and die. How I desired to see him! with what palpitations I followed him, the evening when, already suffering and shortly before his departure for England, he wished to assist at the revival of "Olympie." My pursuit was vain. The morning of that same day Lesueur had said to me: "I have just received Weber's visit! Five minutes earlier you would have heard him playing for me on the piano whole scenes from our French scores; he knows them all." On entering a music-shop some hours later: "If you knew who was sitting there just now!" "Why, who?" "Weber!" On arriving at the Opéra and hearing the crowd repeat : "Weber has just traversed the foyer-he has entered the auditorium -he is in the first boxes," I thought that at last I should meet him. All was useless; no one could show him to me. Contrary to the poetic apparitions of Shakespeare, visible to all, he remained invisible for me alone. Too unknown to dare to write to him, and without friends in a position to present me to him, I did not succeed in perceiving him.'

Weber does not seem to have felt any desire to hear 'Robin des Bois' or 'La Forêt de Sénart,' although (possibly for his benefit) the Odéon presented both these works during those five days. He only attended one other performance in Paris. This was on Tuesday, February 28, when he went to the Opéra-Comique to hear Boïldieu's absurd and charming 'Dame Blanche.' (This delightful work has stood the test of time well, for it was revived by the Opéra-Comique for its centenary in 1926, and it still delights the ear.) When Weber heard it, it was only two months old. He wrote thus of it in a letter

to Theodore Hell: 'It is charm, it is wit. Since "Figaros Hochzeit" of Mozart, no opéra-comique has been written of the value of this one. How I wish that I had not lost my libretto in order to send it to you! Send for it through Schlesinger, translate it quickly, and may Herr Marschner stage it without any delay! It will be a famous addition to the repertory of the Opera.'\*

On Thursday, March 2, Weber left Paris for London, travelling by coach to Calais, via Amiens and Montreuil. His arrival at Dover was triumphal. A police official met him there and told him that he had received orders that Mr. Weber would be spared all police and Customs worries.

'Oberon' was produced at Covent Garden on April 12. Berlioz' assertion of its 'failure' is not quite accurate, as it was performed thirty-one times (according to Genest) during the season.

Weber had been staying at the house of Sir George Smart (now 103, Great Portland Street). His health grew steadily worse, and on the morning of June 5 he was found dead in his bed. He was buried at the now destroyed Catholic Church of Saint Mary, in Moorfields. In 1844, at Wagner's instigation, his remains were removed to Dresden, and a monument by the sculptor Rietschel was inaugurated there in 1860.

'Oberon' was the only score of Weber's that Paris appreciated. It was performed by a German troupe at the Opéra-Comique in 1830, with Wilhelmina Schroeder-Devrient as 'Rezia.' This performance passed almost unnoticed. But in 1857 a French version by Nuitter, Beaumont and Chazot (not a translation of Planché, but a mixture of his libretto and Wieland's poem) was produced at the Théâtre Lyrique by M. Carvalho with great success. This was a faithful and honourable production, and was so appreciated that, at the first performance, the audience compelled the repetition of the overture and four numbers.

But the success of 'Oberon' did not cause any greater tenderness for the unfortunate 'Freischütz.' In 1839 Léon Pillett, who then directed the Opéra and was directed by the tyrannical Rosine Stoltz (a lady who, as a contralto, ordered the withdrawal from the repertory of those operas that contained soprano 'leads,' and forced new composers to write to fit her voice), thought of reviving 'Der Freischütz.' But the rule of the Opéra was adamantine—'no spoken dialogue on our stage.' M. Pillet therefore requested Hector Berlioz to add recitatives. Berlioz, as will be remembered, was a fanatical lover of Weber, and held the extraordinary opinion that a man's work should

<sup>\*</sup> The Opera of Dresden, of which Marschner was co-director with Morlacchi and Weber himself.

be performed as he wrote it; but he reflected that, if he refused. M. Pillet would confide the task to someone who loved Weber less and could imitate his style less well than he could. He accepted, but on condition that nothing should be added to or removed from the work, except the recitatives. M. Pillet agreed. Emilien Pacini faithfully translated the German libretto, and Berlioz set to work. M. Pillet then thought that no opera could be successful in Paris without a ballet (he was quite likely right). Berlioz protested in vain; Pillet was immovable; 'no ballet, no opera' was his slogan. Berlioz therefore suggested that a ballet should be composed to Weber's own dance music of the ' Aufforderung zum Tanz,' and he orchestrated this piano rondo. But the chirographer was so unlucky in the choice of steps that the ballet was very dull. So Pillet suggested that some of Berlioz' own dance music should be included-the ball from his ' Symphonie Fantastique ' and the fête from his ' Roméo et Juliette.' Berlioz indignantly refused. So he was obliged to take some dance music from 'Oberon' and 'Preciosa,' and insert them in 'Der Freischütz' as a pendant to the 'Invitation to the Dance.' The opera was produced on June 7, 1841, with Mme. Stoltz as 'Agatha.' As she was a contralto, Berlioz had been compelled to lower part of the music a minor third. After a few performances the dances from 'Oberon' and 'Preciosa' disappeared; then the 'Invitation' was cut; then a part of the finale to the third act was lopped away; finally the whole first scene of the third act (including Agatha's prayer) was suppressed; and eventually 'Der Freischütz' degenerated into a curtain-raiser for new ballets.

At the recent production of 'Der Freischütz,' in celebration of the centenary of Weber's death, M. Jacques Rouché (the present enlightened director of the Opéra) permitted the spoken dialogue to be used—in a new French translation by André Cœuroy—and there was no ballet! But this honourable production drew very small audiences; the opera was performed only half-a-dozen times, and cannot have paid its expenses.

Paris has changed very little in a hundred years. The only noticeable difference is that 'Robin des Bois' was received in 1824 with hisses and cat-calls, while in 1926 'Der Freischütz' evoked polite boredom.

GILSON MACCORMACK.

## A MUSICAL MONOPOLIST

GIOVANNI Battista Lulli; Jean Baptiste Lully—two names which the records of the seventeenth century give us. Every rung of society was climbed by the man who exchanged the one name for the other. Given a scullery boy, and in a few years there is produced the greatest musical monopolist of history! Seldom has there been a career more spectacular or a man more unscrupulous in the winning of it.

Lully was born November 29, 1632, near Florence. He had as a boy a few lessons on the guitar from a Franciscan shoemaker monk. Thus equipped he sang the popular songs of the day. His cheerful nature attracted the attention of Chevalier de Guise, a French nobleman, then travelling in Italy. At this time Lully was about twelve years of age. A cousin of the Chevalier, Mlle. de Montpensier, desired just such a boy in her palace to amuse her and make her acquainted with the language. Lully was given employment in the kitchen. Irrepressible even at that age he attained skill as a violinist and was placed in the private orchestra of his patroness. Even without training he improvised beautiful melodies. His constant tendency to write sarcastic verses ultimately displeased the princess, especially when the sarcasm was directed against her. 'Il ne voulut pas demeurer à la campagne,' she writes, 'Il me demanda son congé, je le lui donnai et depuis il a fait fortune, car c'est un grand baladin.'

Evidently Lully felt that, having received one good turn of fortune, he deserved another. It became a life-long attitude of his. We find him studying intensively composition, the harpsichord, and the organ. His teachers in the three subjects, Gigault, Metru, Roberday, were all organists, a fact not surprising in that day. They had a broad culture, knowing all symphonic music of the period, and the works of the Italian as well as those of the French masters. His musical environment was an education in itself, there being many concerts, ballets and operas. How his training was made financially possible for him is a matter of conjecture; the young king was probably responsible, having been attracted to Lully from the first meeting.

It is certain that, at the age of seventeen or eighteen, he was serving Louis XIV as a violinist in his orchestra. Of this organisation he

became chief director before he was twenty years of age. There were three royal departments of music-the Grande Ecurie, which consisted of instruments used solely for hunting, processions, and fêtes; the Chambre, in which there was the Grand Band of twenty-four violins to accompany the king on his journeys; the Chapelle, producing only unaccompanied vocal music. Lully's appointment as director of Les Petits-Violons gave him excellent opportunity to make early use of his powers of organisation. They became more famous than the Vingt-Quatre Violons. He not only wrote symphonies and dances for this orchestra but also planned that the Chambre and Chapelle should help each other. In this way religious music was made more human and festivals more stately. It was his ballet music that delighted Louis most of all. Often Lully would dance side by side with the king. His versatility is shown by the fact that in 1653, three months after leaving the princess, he appeared in not less than five rôles in the 'Ballet de la Nuit.'

This young musical upstart was not satisfied with such rapid progress. He added a fourth element to the musical life of the court, that of opera. His first interest in that field was aroused by Italian composers, then at the height of their popularity throughout Europe. Cavalli came to Paris in 1662 enjoying an easily won success. For his 'Serse' Lully wrote ballet music in order that the opera might prove more acceptable to the dance-loving French public. It would be difficult to gauge the exact influence of Italian music on Lully, or to know whether one should say that he in his turn influenced the writers of his birthplace. Probably both analyses are true. At any rate, by the year 1672 Lully was writing an opera yearly and continued to do so for the rest of his life.

It was at this time that his relationship with Molière became a matter of widespread discussion. Lully liked Molière. They collaborated in producing comedy-ballets. He had written incidental music for 'La Princesse d'Elide' and for 'L'Amour Médecin.' He had even taken the part of actor and dancer, playing the part of Mufti in 'Le Bourgeois Gentilhomme.' His fame was established by his acting in 'M. de Pourceaugnac.' There he used the pseudonym of 'Signor Chiacchiarone.' He was more discussed than Molière himself. Later, about 1680, he revived his part of Mufti, and played the rôle of Pourceaugnac, or especially of Pursognaco, not the title-rôle of the original comedy but of a divertissement, an entrée for 'La Mascarade du Carnaval.'

Friendship did not count with him, however, when ambition was at stake. Lully's great opportunity arose from the feud between Perrin, writer of librettos, Cambert, employed by Perrin, and the user of them, and the Marquis de Sourdeac, their theatrical machinist.

Perrin started a rival company. We must remember that he had the king's patronage for an Academy in 1669. Molière had been following the controversy and had contemplated some means by which Perrin might be deprived of such a monopoly. Unfortunately he made known his opinion to Lully. The latter immediately perceived Molière's usefulness; he had already proved useful to Lully by lending him large sums of money. The king was easily persuaded that Lully should be given the patent of sole right of operatic representation. Having obtained his purpose by intrigue and flattery Lully discarded the dramatist. Prunières, the historian, considers that this is a false legend about Lully. He contends that Lully did not dispossess Perrin and Cambert. In a letter to Colbert Lully writes: 'Vous savez, Monseigneur, que je n'ay pris d'autre route dans cette affaire que celle que vous m'avez prescritté.'

Various royal commands were issued to make Lully's position more secure. When the king found that Perrin did not satisfy his ambitious requirements for music, he granted Lully the privilege of establishing the Académie Royale de Musique. In 1672 it was made known that no other theatre was to use more than six violins or twelve musicians in all. Lully's actors and dancers were forbidden to perform at any other theatre. The following year the royal edict stated that only two singers should be employed in other theatres and only six string performers. Cambert decided to live in England. In 1684 it was stated that no opera should be performed in the kingdom without Lully's permission. There was a penalty of 5,000 livres.

Lully also proceeded to procure a plastic collaborator, Quinault, known in that day as an agreeable worldly gentleman, popular and tactful, talented as a lawyer and orator, prolific as a poet. The man was willing to have his mind moulded. If his conceptions of the characters did not suit Lully, Quinault changed them at once. Lully became so sure of the docility of his librettist that he often wrote the music of the minor sections first. He made himself doubly sure by guaranteeing a payment of 4,000 livres for each libretto.

Lully's connection with La Fontaine is worthy of passing comment, for La Fontaine would gladly have become a librettist in spite of previous insults. At one time Lully asked him for a poem and then refused it. This incident brought forth the following satire:—

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There was later a reconciliation. La Fontaine offered Daphne, praising Lully:—

Si pourtant, notre homme se pique,
D'un sentiment d'honneur, et me fait à son tour
Pour le Roi travailler un jour,
Je lui garde un panégyrique.
Il est homme de cour, je suis homme de vers;
Jouons nous tous deux de paroles;
Ayant deux langages divers
Et laissons des hontes frivoles.

The duties of this entrepreneur seem incredible to us in our day of specialisation. He was director of the opera, conductor of the orchestra, stage manager, and director of the schools of music for his cast. He demanded artistic productions and in consequence was a severe disciplinarian. By his persistent efforts his orchestra became the best in Europe, being noted especially for vigour and flexibility of interpretation as well as marked rhythm. Not only did he train his singers vocally but also taught them how to act and to dance. In many ways a tyrant he achieved an efficiency and artistic coherence in his productions which was unrivalled.

Noble as his ambitions were musically, Lully had other aims also. That one of these was monetary can be judged by the fact that his fortune was estimated at 800,000 livres. He was an eminently successful business man. As superintendent of chamber music and master to the royal family he received 30,000 livres. In 1662 he made a sensible marriage, his choice being the daughter of Lambert, a music master at court. She brought a dowry of 20,000 livres. In addition to these emoluments he received honoraria from the king as well as receipts from the operatic performances. The riches of this peasant artist were greater than those of ministers of princes.

That he also knew how to spend shrewdly is evidenced by his real estate speculations. In this field he was likewise a monopolist. His plan was to make a new suburb in the neighbourhood of the Butte des Moulins (Quartier Saint-Roche), apparently a foolhardy undertaking. In the spring of 1670 he bought land on Rue Sainte-Anne and also on the Rue Neuve-des-Petits-Champs. On the one he built his 'hôtel,' on the other his 'maison de rapport.' Gittard was his architect. Otherwise he consulted no business man, made his own calculations, negotiated the land deal himself, planned the building operations, and

dealt personally with the workmen. By 1684 he was proprietor of six buildings containing apartments and shops!

His desire was to rise as high as possible. By his persistent enterprise he was made secretary to the king, preferring that position at the time to ennoblement. Louis even condescended to become god-father to his favourite's oldest son. There was a period of hardship about 1677 after the production of 'Isis.' He was deprived of his librettist, subject to the attacks of gazetteers, condemned by popular opinion in the Guichard affair. Lalouette, his secretary, claimed to have written the best airs of 'Isis.' In addition, his extreme fatigue resulting from his work at the Academy, financial speculations, and debauchery, produced a severe illness. By 1682, however, he was again on the crest, titled, ennobled, wealthy, and patronised by royalty and nobility.

Lully the man seems superficially unsuited for the grandeur of the seventeenth court of France. His portrait shows him to have had a heavily lined vulgar face with thick eyebrows, and a slovenly and morose appearance. His expression betrays stubbornness and vanity combined with cleverness. He was not the instinctive courtier. 'Il avait,' says La Vieville, 'plus de brusquerie et moins de politesse qu'il ne convenait à un grand homme qui avait vécu longtemps dans une cour delicate.'

On the other hand, his love of ease and luxury established him a ready place with the king. It was a 'reign full of youth, passion and art'; a period of unbelievable splendour and extravagance. The equipment of Versailles is well known, a household of four thousand being required. Lully delighted in this life of constant debauchery and merriment. His own pleasures were his one folly, and in that field he spent lavishly. In 1688 he abandoned his establishment on the Rue Sainte-Anne and retired to the Rue de la Magdaleine, to the 'Ville Evesque.' There he wrote 'Armide.'

Lully knew well how to flatter the king, and strengthened his position all the more thereby. It is surmised that Louis alone escaped the musician's taunts. The courtiers of the king were in reality slaves conscious of every gesture. Ceremony was carried to the point of absurdity. The court was the goal for all for financial or social reasons. Artists and men of letters recognised the imperative need of the sanction of the king. The system of patronage extended even to clowns. Knowing that Louis lacked real affection it was only necessary to gratify his whims and exercise patience to gain success. Lully by audacious short-cuts eliminated the second requisite. To give this Florentine such a musical monopoly was after all only in accordance with Louis' general policy, namely, that of centralisation. It would

seem from contemporary accounts that Louis was a sincere admirer of Lully. He chose the subjects often for the operas. Lully always brought his operas to the king before their performance and would sing the airs for him.

In his day Lully's operas were undeniably popular. They were acclaimed by all classes of society throughout Europe. Foreign musicians came to him for advice. In France their success was unique for they were welcomed by both aristocrats and commoners. The airs were sung in many a kitchen. It was music partially derived from the people and reclaimed by them.

His method of composition was in accordance with the prevailing mood of the court. Although genuinely interested in his musical ideas he disliked any labour connected with them. He only would work when he had a promising idea, but then would leave all to work it out, even during the night. Often he would play and sing his airs until they were fixed in his mind, then dictate them to his secretary. This presupposed a thorough familiarity with the libretto. The secretary often filled in the harmonies. After all this is not unlike the methods of seventeenth century painters who in many instances only sketched their ideas.

Lully even superintended his own death in 1687 in a way which robbed Fate of much of its customary power. Becoming highly exasperated while conducting, he wielded his baton with unnecessary vehemence, bruising his foot. This slight injury was the cause of his final illness.

Such a career was naturally unique. The court of France had unsure foundations. Furthermore, Lully lacked followers. The genius of the man was complete in itself, too sufficient to call forth imitators.

EVELYN BENHAM.

## GLINKA AND HIS ACHIEVEMENT

Some knowledge of the conditions under which work is produced must obviously be helpful, if not essential, to its complete understanding in any circumstances, but in few cases is it so absolutely necessary as in that of Glinka. Only with the fullest realisation of his environment can one estimate with justice the extent of his achievement; that is, of his achievement considered positively as a thing valuable for its own sake as apart from the value of its influence in determining the direction and methods of the later Russian 'nationalist' movement. Of this latter aspect of Glinka's work one can talk glibly enough without even troubling to make its acquaintance, for his name has long since become petrified into a landmark of musical history. We perfunctorily touch our hats to it in passing and do not bother to examine it more closely.

In the case of the average composer education, social position, immediate intellectual environment and the general state of national culture certainly modify his work, but they can scarcely be said actually to condition it, to define and limit it on all sides. Yet this was so with Glinka. Indeed, one can go further and say that the force of surrounding circumstances was a generating as well as a controlling one. Glinka was no Beethoven or Wagner imposing himself on circumstances, moulding them to his will and hacking a way Nor was he a Bach, a Mozart or a Haydn through difficulties. mutely accepting conditions as he found them, yet working such miracles within those limits that one is unconscious of them. His part was almost a passive one. His enthusiasms were like those of any dilettante and his triumphs of genuinely artistic insight seem rather to be lucky hits than the fruits of harnessed inspiration. A wealthy amateur, amiable, modest, gifted, highly strung (as witness Leng's well-known anecdote of his behaviour on hearing the Choral Symphony\*), almost always ill, either in fact or imagination, playing the violin indifferently well and the piano better, as became a pupil of Field and Carl Meyer, dabbling in composition, though with the

<sup>\*</sup> In ' Beethoven et ses trois styles,' and quoted by Grove (Beethoven and his Nine Symphonies, p. 362).

scantiest technical equipment, his only serious, systematic study of the technique of composition was made in the five months he spent with Siegfried Dehn in Berlin in 1833, when he was twenty-nine, and twenty-three years later, the year before his death, he went back to Dehn and studied 'Das Wohltemperirte Klavier'! Yet this rather simple-minded avoider of unpleasant sensations was the initiator of that movement which, whatever its weaknesses, has exercised a fertilising influence on musical culture during the last century second in importance only to that of Wagner himself. One can hardly say that he was unconscious of what he was doing, but his consciousness was of a much less definite nature than that, for instance, of his immediate followers. As Fouqué remarks: 'It was only after his death that he became a reformer and innovator; in his life-time his ambition was not so far-reaching.' Of ambition he had, indeed, as little as any creative artist can have. From such a man it is obvious that no great personal message could have come, and, as a matter of fact, his music is as nearly impersonal as music can be. The light which shines through it comes scarcely ever from his own rather colourless personality but from the urge of external circumstances exciting it. It is to the force of these surrounding influences that we owe alike the power, the colour and the weakness of Glinka's art. From the days of the pampered, coddled childhood to the journey to Italy made in 1830 nothing occurred to lay bare the real artist concealed beneath the dilettante exterior. His education completed, there was nothing for him to do but to write variations for harp and piano, to fall mildly in love and to travel for health's sake in the Ukraine and the Caucasian provinces. At home, at Novopasskoé, he certainly gained useful knowledge both of the orchestral classics and of the mechanism of the instruments from a little band kept by a wealthy uncle and, beside a number of trifles, even produced a cantata for the accession of Nicholas I, of which he speaks complaisantly in his memoirs. But of exceptional gifts there was yet no sign. At St. Petersburg where, as in cultured circles all over Europe at that time, Italian opera was at the height of its glory, ' he plunged for some time into a half-artistic, half-worldly life among a number of wealthy young fellows of good birth, fond of fêtes and serenades and theatrical performances.'\*

It was the long holiday in Italy (1830-1833) and the consequent home-sickness which revealed the real Glinka, even to himself. The brilliant superficialities of Donizetti and Bellini repelled at the same time that they fascinated him, and while they left such marks on his style as he could never quite remove they now irritated his

<sup>\*</sup> M. D. Calvocoressi (Glinka: biographie critique). Calvocoressi's and Fouque's are the standard books on Glinka in Western Europe.

nostalgic melancholy. In this mood was born the resolve to 'write music in Russian ' and it was not long before opera suggested itself as the medium. Then came the five months with Dehn in Berlin, and by the time he reached home again he had already composed fragments of what was later to be 'A Life for the Czar'; though, curiously enough, he had as yet a different subject in mind. Even when the new subject was suggested to him by Joukovsky the independence of his musical thought of any consideration but the broad outline of the drama is shown by the fact he was at times actually in advance of the librettist (Rosen, the German secretary of the Crown Prince)! Nothing could prove more clearly the absolutely musical genesis of 'A Life for the Czar' and, musically, the progenitors of the work were a most ill-assorted couple, Italian opera and Russian folk-song, the one the environment of his childhood the other of his maturer years. Yet the thing succeeded. The first performance was on November 27 (December 10), 1836, and the success was both immediate and lasting. Only a few aristocrats sneered at the coachman's music.' But the Czar was favourable, accepted the dedication, nominated the composer Master of the Imperial Chapel, and hailed Glinka as 'a great master.' Encouraged by this initial triumph Glinka now turned to Pushkin's 'Russlan and Ludmilla' for a new libretto and, but for the author's death, would have had the latter's assistance in redrafting the work for a musical setting. He worked at 'Russlan' from 1837 to 1842, producing also the incidental music to Koukolnik's tragedy, 'Prince Kholmsky,' during the same period. Calvocoressi remarks that this is to be considered the period during which the composer's artistic development reached maturity and that not only is 'Russlan' incomparably finer than 'A Life for the Czar' but that it shows in itself a great advance on its first sketches. Such an advance has quite a different significance in Glinka's case from that in Beethoven's. In the latter's it shows only the technical process of refinement in operation; in Glinka's it lays bare the increasingly sure grip of the composer on his whole means of expression. Yet 'Russlan,' much farther removed from Italianism than 'A Life for the Czar,' had only a moderate success and Glinka, discouraged, wrote no more for six years.

To opera he never returned. The output of his later years consists entirely of those 'picturesque fantasias' with which he hoped to please 'equally the connoisseurs and the general public,' compromises between 'the exigencies of art and those of the time.' The material for two of these, the 'Capriccio on the Jota Aragonesa' and 'Summer Night in Madrid,' was provided by the realisation of a 'far-off dream of youth,' a visit to Spain (1845-1847), in the course of which he made considerable researches into the nature and origin of Spanish folk-

song. He was particularly struck with the oriental flavour of much of it-attributable apparently to Moorish elements. In 1848 we find him again in Warsaw after a brief stay at home. Here he wrote another of his orchestral fantasias, the well-known 'Kamarinskaïa,'' based on a folk-song theme which he had already turned to account in a piano piece. Again in 1852 his love of travel led him through Berlin and Paris to the south of France and then back to Paris, where he composed a fragment of a Ukrainian Symphony. This was a programmatic work based on Gogol's 'Tarass Boulba,' but soon abandoned on account of 'the impossibility of getting out of the German rut in the development '-significant phrase and explanatory of what many would take for weaknesses in Glinka's work. But this point is important and must be treated separately and at length. This fragment really marks the end of Glinka's creative career, if career it can be called, though an orchestral polonaise was written for the coronation of Czar Alexander II in 1855. Glinka had been driven home by the outbreak of the Crimean War and, with the exception of the Berlin visit of 1856, spent the last three years of his life in complete quiet. He studied church music and toyed with a new libretto but, though still a middle-aged man, he did not rouse himself to any creative effort. More important was the contact with men like the critic-composer Serov and Alexander Dargomijsky, who without Glinka's richer qualities was yet able to accomplish those reforms in the sphere of opera in which the other had only partly succeeded, and to establish his innovations on a firm basis. And then there was the young Balakirev (introduced to him by that Oulibichev whom we chiefly remember as a Beethoven critic and the antagonist of von Lenz), Balakirev who was to become the nucleus of that Invincible Band ' who soon trod Glinka's little footpath into a broad and noble road. Glinka recognised his successor in the boy of nineteen: 'He alone has ideas so like my own about everything with which music has to do . . . In time he will be the second Glinka.'

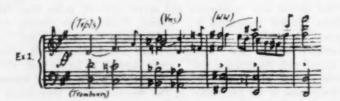
For all practical, critical purposes Glinka's work may be considered as consisting only of the two operas, the 'Prince Kholmsky' incidental music and the orchestral fantasias. With the exception of one or two effective songs, such as Chaliapin's favourite battle steed, 'The Midnight Review,' and one or two salon pieces for piano, the remainder of his output 'does not even,' as M. Calvocoressi says, 'reveal a temperament.' Such a handful of works, for none of which (except perhaps 'Russlan') the most enthusiastic admirer could claim anything like artistic perfection, extraordinary beauty or even very uncommon imaginative power, seems to offer but small ground on

which to build any substantial claim for respecting Glinka as anything but a pioneer. For, of course, to succeed as a pioneer it is really necessary only to do the new thing well enough to suggest to others that they may succeed in it. The modern symphonic poem, to take but one instance, has grown from beginnings that were in themselves nothing but the most ghastly failures.

Yet I should like to show if I can that Glinka is deserving of respect and admiration for something more than the fact of his being the first to 'write Russian music,' that, within the limits imposed on him by the special conditions I have outlined, he produced some really remarkable work and that this work is, in any case, specially worthy of study on account of those unique conditions. Easily the most interesting and important of these is Glinka's technical 'incompetence.'

It is easy enough to laugh at his awkward modulations and his naïve solutions of the problems of symphonic formal structure, and to miss the point completely. After all, how otherwise could he have managed things? This Russian musical language had to grow from itself to form its own channel. Assistance from traditional methods, German born and nourished procedure, would have corrupted the purity of the young growth and perhaps even stifled it altogether. Better almost any weaknesses and severe growing pains than this. Glinka himself recognised it; 'Tarass Boulba' was thrown over because of 'the impossibility of getting out of the German rut,' and elsewhere he says that 'severe German counterpoint is not always in accord with imaginative fire.' Short-sighted, he forgot that 'those move easiest who have learn'd to dance"; but surely natural awkwardness is far preferable to the dancing-master correctness of deportment of the academic product who says next to nothing in the nicest possible way. Given something new and vital to express, that something will, must, in spite of every disadvantage, find a natural outlet through which to express itself, and your illiterate tinker of Bedford will, in his earnestness, turn you out noble prose, while the Great Cham of English literary scholarship could only write a laboured jargon. We may imagine Glinka facing these great, rough ashlars of popular melody, feeling instinctively that there must be some way of hewing them into fine and vital shapes. Grapple with the problem himself he must, however clumsily. The tools that every craftsman uses are ready to his hand, but they are designed to work in other material than this, even were he not so awkward in their use. So he struggles and sometimes flounders helplessly enough, as every man must struggle who sets out to make something in a new way, without model or precedent and without the skill of the long-practised craftsman. Hence the loose, almost amorphous forms of the symphonic fantasias, as, for instance, the 'Souvenir d'une Nuit d'été à

Madrid,' in which one theme is merely taken up after another without coherence till at the very end the two most important are picked up again and brilliantly dismissed in the brief coda. Only the fleeting later references to the 'Punto Moruno' tune show that the composer is in any way aiming at anything more organic than a piece of patchwork. The 'Capriccio on the Jota Aragonesa' only hangs together better because of the economy of material. But it is in 'Kamarinskaïa,' the most interesting in every way, that the difficulties of this problem of spinning a more or less sophisticated art-work out of popular material are displayed most clearly and grappled with, if by no means solved, most successfully. Here, more truly than anywhere else in Glinka, we may say that the form has grown round the substance and hence 'corresponds to the real nature and purport of it.' It is admittedly crude and amateurish enough, still keeping an eye on traditional symmetry of outline, but with all its looseness it is a more notable achievement than the 'Russlan' overture, which is by far Glinka's finest effort on classical lines. The overture is concise, well-organised, bearing no marks of technical incompetence, giving an impression of striking vigour and confidence, even of great power (where the trombones play fortissimo a descending whole-tone scale).



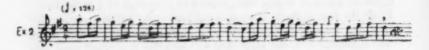
Yet, because the form is 'consciously put round the substance' its firm, clear outline is in reality less 'true' than the loose but natural growth of 'Kamarinskaïa.'

'Kamarinskaïa' also provokes, and to some extent answers, other questions of exceptional interest to all who are concerned with the development of independent national lines of musical thought. One of these is a matter of fundamental principle in dealing with actual folk-song material in sophisticated music. We must remember what a folk-tune is and how much it is that. To adopt Professor Teufelsdröckh's line of thought a man's music is like his coat—only the outward visible symbol by which his character (i.e., the sum of his thoughts and feelings) is made manifest. Now in art-music it is obvious that the inspiring emotion, whatever it is, has a much greater chance of finding complete expression than in folk-music. In nine cases out of ten a folk-tune, divorced from the words, however

beautiful the garment may be, gives but the slightest hint of the spirit of which it is the outward emblem. When he approaches such a tune the art-musician is in reality putting something inside it, and it is for him to decide whether that something shall be a mere lay-figure on which to display the garment to advantage or a living body. To do the first skilfully is good and useful work, but to re-create the vital soul, shining gloriously through and showing the garment in its true significance, is the high ideal at which the true artist must aim and with nothing short of which he will be satisfied. To take a familiar example, this is precisely what Delius has done in 'Brigg Fair' and what Grainger has just failed to do in his choral setting of the same tune, true and beautiful though his treatment is.

Now this is what Glinka has attempted, if not quite successfully achieved, in 'Kamarinskaïa,' if not in the two Spanish fantasias. The material is not quite digested, in fact. It is not seen through a personality as Delius's borrowed folk-tunes always are—in 'Appalachia,' in 'Brigg Fair ' and in 'The First Cuckoo in Spring '—and hence the easiest solution of the difficulty of re-creating the feeling at the back of the thing is overlooked. Yet time after time we do realise the dim presence of the real soul re-created, only to be baffled again by patches of what is only a brilliantly scored 'setting' of the tune. Even so, it is vastly in advance of its time, in advance, too, of the methods of the Smetanas and Liszts and Griegs and Dvoráks of later years.

Glinka had in him the root of the matter; he had the right method of approach, realisation of the fundamental fact that what genuine raw folk-song (as opposed to the imitational reproductions which the sophisticated musician of the Stravinsky or Vaughan Williams type writes as a result of saturation) needs, it is to be used in art-music, is to be displayed against fresh background. That is, the tune, in whatever fresh lights and relationships it may be thrown, must not be mangled by subjecting it to the largely mechanical processes of 'development' which have been evolved to exploit quite a different kind of material. One is at first tempted to think of this method as the result of a peculiarly Russian mental process, as it was for long practised exclusively by the Russians, but as a formula for composition it is now more popular with modern composers of every nationality, except the Germans, than the old-time 'logic.' (Of these Westerns one may be pardoned for referring once more to Delius, and incidentally for pointing out the rough, but curious and interesting parallel between his social position and his haphazard manner of drifting into the world of music and Glinka's.) Perhaps the most serious objection to Glinka's method is the glaring light it throws on the poverty of a composer's inventive resources and on any weaknesses in the material. Glinka nowhere works with really valuable material, but whether here in 'Kamarinskaïa (where it is quite weak),



in the Spanish 'Capriccio,' or in the best pages of 'Russlan' (for instance, the chorus that opens Act III, or the splendid dances of Act IV), he is seldom at a loss for ideas for original and often daring treatment. This is particularly noticeable in the 'Russlan' dances.

It will, perhaps, be objected that Glinka, for all his care in avoiding the Charybdis of German thought and methods, crashed quite heedlessly on to the Scylla of Italianism-apparently the worse evil. This is true, above all, of 'A Life for the Czar,' but since it was inevitable that at first some foreign matter should mingle with the pure metal it was really fortunate that the other component should be Italian rather than German, in that the former was far more easy to eliminate afterwards. And though Glinka never entirely threw off this weakening influence its power over him was at its worst confined almost entirely to manner and method. His essential thought was but little corrupted by it, and the very cliches of the Italians became as Russianised as the Spanish tunes in the ' Souvenir of Madrid.' When, as in Finn's and Russlan's songs in the second act of 'Russlan,' both thought and expression are altogether native, the result is strikingly fine. The march in the ' Prince Kholmsky ' music is another instance of the same thing:



Square cut and rather commonplace as it is, there is fine rude strength about it, naïve and vulgar, it is true, but admirably expressing what it is intended to express—a popular tumult at a national crisis. Glinka's strength (and one always feels that it is never the man's own force of character, but some outward exciting circumstance that is the

driving power) nearly always finds expression in the roughest way, it is better controlled in the 'Russlan' overture than in anything else he did; but it scarcely ever moulded itself into magnificent and barbaric shapes of the kind which we are accustomed to think of as the highest achievements of Russian music. Yet even of these we get a foretaste in the 'Lesglinka' dance of 'Russlan' and the prelude to Act V of 'Prince Kholmsky';



music worthy of a Borodin or Rimsky-Korsakov at his best. A keener thrill of sensuous pleasure is felt here than one encounters in most of Glinka's work, but the impression of naïve, healthy vigour which one receives from almost all the things really worthy of him is extremely refreshing. The thought is always simple, usually individual (though scarcely, as I have tried to show, personal) and often extremely beautiful, and though its expression is not always completely free and unhampered, it is probably little more checked by the medium than is the essential thought of many composers of far greater reputation. After all, the number of composers who have entirely subdued their means of expression to the supple instrument of their thought, to the natural ease of a limb rather than of a skilfully handled tool, is surprisingly small. Glinka, of course, was often clumsy enough in quite elementary matters of craftsmanship, but this, again, becomes excusable in the light of the special conditions I have outlined. In one branch of workmanship he was always conspicuously successful and is only overlooked by reason of the still more remarkable triumphs of his younger fellow countrymen in the same line. As an orchestrator he deserves a very high place indeed. In his attitude to the orchestra. as in his treatment of folk-song in 'Kamarinskaïa,' he is very nearly abreast of the composer of the present day, in that the instrumental colour is an essential part of the original conception. Though

Glinka never arrived at that point where the exigencies of instrumental colour begin to influence the line itself, one never feels, as with nearly all his contemporaries, that the colour is merely a more or less happy afterthought. To whatever source he owed it, the experiments with his uncle's little orchestra or the contact with Berlioz (only made, however, when 'Russlan' was finished), his sureness of touch was remarkable. As the French master himself wrote in the Journal des Débats, he handled the instruments ' with knowledge of their most secret resources.' The percussion writing in the 'Souvenir of Madrid' foreshadows that in Rimsky's 'Capriccio Espagnol,' and the timpani part of the 'Russlan' overture is a model of its kind. In both the Spanish fantasias the handling of the broad masses of colour is exceedingly rich and brilliant; 'Kamarinskaïa,' less rich, has a hard, clear cut brilliance of its own. The clarinet solo in the latter work is perfectly suited to the instrument and the clarinet is again treated with fine insight in ' Russlan.'



But to point out little technical points of this kind would lead one into a boundless wilderness of praise. One can only mention their presence as some sort of compensation for the awkward harmonies and floundering modulations which offend the ear accustomed to a more polished style of utterance.

GERALD E. H. ABRAHAM.

## PROBLEMS OF MUSIC AND HISTORY

We may enquire whether history in general, dealing with the advance and decline of dynasties, kingdoms and races, has been affected in any way by the art of music. For the average historian, and even for the average student of history, the problems which arise out of that enquiry do not exist. The reason, a simple one though not particularly creditable to those concerned, is that for long it has been the fashion to ignore the subject of music in all circles which aim at being unemotionally logical and scientific. They think that if music has had any effect, that effect has been too subtle to be worthy of notice by those who treat of general and extensive movements. Even psychologists, to whom every practice and every line of thought or feeling bearing on general behaviour, on mental and moral equilibrium, should be of the first importance, have not treated it seriously. They may personally have been fond of the art, capable exponents of one or more of its branches, learned in its history and its technique; yet one and all, with a few minor exceptions, have joined in a conspiracy of silence on the subject.

It is difficult to find any satisfactory reason why this should be so. We can easily see how it is that the politician, the business man, the mere superficial observer of contemporary life, should ignore it. In these days of high specialisation we can see also why certain newspaper editors relegate it to a special column and allow on the one side only formal and outstanding exhibitions of it, described or criticised by an expert, and on the other side only freak performances which are amusing or which exhibit a virtuosity or a habit of thought which is so far out of the ordinary as to be in some degree sensational, to be dealt with in their publications. The historian (and the psychologist, who as described by Hermann Paul, is only a student of particular contributories to history without reference to their effect on society in general) is, however, or should be, interested in everything that affects or may affect men's minds, which impels or restrains them individually or collectively to or from the action that is or may become a political one. Ethnologists and ethnographers have lately begun to find a small and subsidiary aid to their studies in the racial development of mankind in music, and the connection between the musical systems of different peoples has given rise to useful conjectures as to their common origin, while the comparison of the folksongs and folkdances of nations far apart has led to enquiries as to

both their political and ethnological history which have produced results small perhaps in their size but by no means inconsiderable in their significance. Why, then, there should be this conspiracy of silence with regard to one of the forces that in practically every age and every part of the world has had an impulsive effect in all the developments of life, is a mystery that is from time to time explained away but which has never been satisfactorily explained.

One occasionally hears a defence of the neglect of music by historians on the ground that music has served political and social purposes only when associated with words setting forth political principles or expressing personal sentiments towards one or other of opposing parties, or on the ground that music itself can have an effect only on the feelings of the people to whom it appeals and not on their reasons. Another argument brought forward from time to time in the defence of its neglect is that music is too insignificant, too trifling a matter, to affect political issues or social development.

The answer to all these arguments is one and the same.

Assume for a moment that the appeal of music is to the emotions alone and that the matter itself is a trifling one. This assumption does not affect the question to any serious degree. Every political movement, every social development, has been brought about to a large extent by direct appeals to the emotions of kings or crowds, of statesmen or voters, and in a large number of cases such appeals have been made by means of some trifling and in itself insignificant event or practice. The possibilities of this have been recognised by candidates for power at all times and in all countries, and particularly in those where popular suffrage has obtained. 'One has but to read an elementary history of ancient Rome to find a number of triffing incidents, sometimes of a domestic character, which have turned the course of history. Nor is it any mere figment of the imagination that in England less than a century ago votes were bought on the hustings by an ample supply of strong drink, while in still more recent times, however opprobrious and ridiculous we may consider the practice, there can be no question that the suffrages of men and women have been won by the kisses of candidates and their lady supporters given to the babies of voters and even to the voters themselves. More than one candidate, too, has won popularity and votes by his singing or by that of one or more of his helpers, while what has recently acquired the name of 'community singing,' the secular and extended aspect of 'congregational singing,' the joining together under the direction of one or more inspiring leader of crowds in popular song, has had similar favourable results.

Triffing details, these, as has been said; details which do not

formulate a single political principle or enact a single law. Principles and the enactment of laws, however, are matters for leaders, and the great crowd of followers know and care little about either. The breadwinner, the man or woman whose first object in life is to do just as much work as will bring in a sufficiency of monetary remuneration to maintain himself or herself and dependents in health and moderate comfort, and whose second and generally only other object is to find pleasurable relaxation from the strain of needful labour, has little time or energy, even when not lacking the ability, to go beyond the immediate appeal which the candidate for his or her suffrages It was this fact that made Purcell's lilting melody, 'Lilliburlero,' set to senseless words and to words which presented first one side and then the other in a favourable light, a means of singing 'a deluded Prince out of three nations,' and of swaying the flood of opinion first to one and then to another group of his opponents. It was this fact that made the influence and fame of such men as the Druids, whose action in preventing bloodshed is reported by Diodorus the Sicilian, of Taillefer, of Bertrand de Born, and many others brave and pusillanimous, high and low, pious and licentious, whose one qualification has been their power of song. It was the realisation of this fact that made Aldhelm of Malmesbury in the seventh century, Martin Luther in the sixteenth, John Wesley in the eighteenth. William Booth in the nineteenth centuries, make use of popular music to bring about the religious revolutions which they desired. Their aim was to work up the emotional fervour of their followers and of those whom they hoped would follow them. The Church of Rome, on the other hand, has in general desired to teach practices of restraint and obedience and on the whole has discouraged fervid outward expressions of personal devotion. For this reason Pope after Pope, Bishops, Clergy and lay readers, have worked for the unification of Church music under austere Gregorian rules. It was no mere æsthetic interest and still less any merely social reason that made the Emperor Justinian include the strongly restrictive rules as to the exercise of music in Church and Theatre in the collection of laws which he originated and supervised and which still bear his name. The religious power, and therefore the political power, of music is recognised in each and all of these cases in almost precisely the same degree; in some of them it was used as a desirable means. in others because of the fear that its use in other hands might have an undesirable result.

Whether these particular instances are or are not of paramount importance in the record of history may be a matter of opinion. It can at least be said that they are widespread and diversified indications that music has had its place in the evolution of human society

and should therefore have a corresponding place in its record. If without music history is not made, however small the share of music in such making, then is history not completely or effectively told unless and until proper notice of such share is taken by the historian. And every contributory to history presents to the historian its particular problems: problems arising out of racial development and racial feud, out of personal ambitions and the clash of class interests, out of religious faiths and human lusts. And among all these matters which give rise to such problems art, and particularly the art of music, has a place that we can no longer afford to refuse it.

What then are the particular problems which face the historian who in his record would accord to music its proper place, and how is he to solve such problems?

The first problem, and to my thinking both the most important and the most difficult, is that of discovering the position which music has taken in the general life of all the people of each period and of each nation. The difficulty of ascertaining what music has been sung and played, by whom and in what manner as well as with what results, is increased rather than diminished by official records. Too often such records relate to the narrow circles in which the chronicler himself has moved, to scholastic circles, to those of the Court and its dependents, or to those of professional artists. Occasionally they touch the other pole and tell us of some amusing, entertaining or pathetic custom or song of the submerged tenth and of those who rise only very little above such submersion. These records are useful to those who can see them in their proper proportion and co-ordinate all which are available. They are the drops of water placed before the analyst for his examination and opinion. We should think little of the analyst who expressed an opinion on the supply of drinking water in England merely from half-a-dozen samples taken from the Thames, the Mersey and the Tyne with, as a curiosity, a single sample from a stagnant pond in some remote and half deserted village. Yet the parallel is almost an exact one of what is generally done in considering the effect of music upon history. The facts are correctly stated, their results correctly deduced, but they are too limited both in number and significance to show what is the state of affairs generally in any country or period.

With this problem is associated very closely the general one of deciding what is and what is not an historical fact. No one has set out this problem more effectively than has Prof. Xenopol in his work 'Les Principes Fondamentaux de l'histoire.' 'Un fait,' says Prof. Xenopol, 'pour être historique, c'est-à-dire pour servir de base au développement, doit revêtir un caractère social; il doit s'étendre sur un groupe plus ou moins nombreux d'individus. Un

fait purement individuel, ne pourra jamais fournir de matériel à l'histoire. Pour qu'un fait, individuel par son origine, puisse acquérir une valeur historique, il faut qu'il agisse sur les masses plus ou moins profondes de l'humanité, ou qu'il représente, sous une apparence individuelle, des intérêts ou des faits généraux. Voilà par exemple pourquoi, le menu du banquet d'un collège roumain en Dacie, donné le 1er Mai, nous intéresse comme document historique. Il représente une coutume générale que les ancêtres des Roumains suivaient à telle date, coutume qui se retrouve encore chez ces derniers. Cette extension du fait individuel, pour devenir social, s'opére par deux voies: l'imitation volontaire ou la contrainte.' Further he puts the matter concisely in a couple of sentences: 'Les faits historiques sont donc, ou généraux, ou individuels a portée générale ' and ' pour former l'objet de l'histoire, les faits sociaux doivent avoir des conséquences, ou des résultats intellectuels.'

It follows, therefore, that the musical customs and practices of all the people must be studied so as to acquire a knowledge of them much more intimate than the average official record or the work of the average historian enables us to acquire. To help in the acquisition of this knowledge one must become acquainted not only with facts but with characters, and particularly with the general characters of nations and tribes. These characters are affected by the physical conditions of their lands as well as, and often more than, by their political circumstances, and between their characters and their music exists a mutual influence that is as great in one direction as in the other. To understand this influence a great aid, if not an actual necessity, is to know, for instance, why the Swiss yodel, why the Italians sing so readily and spontaneously in two or more parts, why the French take to opera to so great an extent while the English and Dutch ignore it unless it possess certain positive characteristics which it generally lacks, why, even, the Chinese have so elaborate a theory of music and so simple and crude a practice of it. Seeing the influence of physical conditions on their music and the influence of their character upon their political history, we soon begin to see something of the influence of music exerted not only through such character but directly upon such history.

Equally necessary, however, and much more difficult to acquire, is a knowledge of the actual music sung and played by the thousands of commonplace people whose lives have passed unnoticed and unrecorded. History is made by kings and heroes, by those who lead and those who drive; but by far the greater proportion of historical acts are made possible only by the support or opposition of these thousands of commonplace people employing or being affected by this music. A king or a statesman may make a law which has in it the

seeds of historical action or development. What makes such law of historical significance is the way in which the common people obey or refuse to obey its injunctions. Laws have been made from time to time that at first sight are of a revolutionary and stirring character, yet which, by the mere fact of their being ignored, of their being treated as unworthy of being obeyed and equally unworthy of being actively resented, have fallen dead in the statute book in which they are inscribed. Had the mood of the people, expressed in or aroused by a song or a march, been such as would resent the enactments of such a law or receive it with enthusiasm and make it the basis of further laws, the results might have been profound and far-reaching. Had someone composed a verse on the subject which could be sung to a popular tune, or written a song having a more or less direct bearing on the subject, such law might have lived a long life, beneficial or harmful to the community, or just long enough to have met a violent death at the throats of a singing crowd.

This is just one fairly obvious example of the possible direct result of music upon history as such music is practised by the commonalty. The general effect of music on the temper of the people, of the mass of individually insignificant, meagrely successful plodders, of the failures and wasters of life, can be revealed only by deep and original research. How this research is to be made may be considered when we have seen the further problem involved.

This second problem, which it may be said, may and often does run chronologically alongside the former one, is simpler, or at least less subtle and obscure. It is the question of what use has been made, by their leaders, of the music and the musical feelings of the people. The guides to the study of the use made of particular pieces of music, of particular songs, dances and marches, for the purpose of arousing and directing political feeling are considerable, though the records of them in general historical treatises are from being complete or reliable. To assist in original research on the subject it is not necessary they should be given their full importance in every outline of history. It is necessary they should at least be hinted, and in the more detailed outlines be mentioned as of some significance. It is not only a drawback from the point of view of the student who wishes to make such research, but it affects the general character of their own works that such writers as J. R. Green, Chadwick and Lingard, from whom we might have expected more, as well as Froude, Stubbs and Gibbon, from whom we could expect little, should have mentioned so few of them and those few so casually.

This complaint about the one-sidedness of recorded history is no new one and has been made by others than musicians. Sixty or

seventy years ago Victor Hugo said that if one were curious to know the name, among many others, of 'the Byzantine luthier who, in the eighth century, invented the organ and gave music its grandest voice... history does not know what to say to you.' Even he does not appear to have known that the organ had then, in the eighth century, been in existence at least three or four centuries, and that its appearance in France and England at that time was not the appearance of a newly-invented Byzantine instrument but merely the introduction here from the East, with some development of its capacity, of an instrument already well established in the musical life of more advanced nations. As a reader of history not concerned with any one particular line, however, it was almost impossible he should know. Only musical historians, and not all of those, knew this, and they were never consulted in the preparation of works placed in the hands of such a reader.

Nor was Victor Hugo by any means the earliest to give vent to such a complaint. In the year 1772 there was published in Amsterdam a book written by an anonymous author, in quaint French suggestive of the middle ages, entitled 'De da félicité publique, ou considerations sur le sort des hommes dans les différentes époques de l'histoire.' After saying that most writers of history treat their subject in too narrow a manner the author continues: 'Parmi nombre d'erreurs commises dans ce genre, la plus commune est de confondre le peuple avec le gouvernement. On croit que le peuple est heureux quand le gouvernement prospére; au lieu d'envisager le bien des individus, on ne considére que l'accroissemen et le durée des Empires, comme si la prosperité publique et la félicité général étaient deux choses inséparables.'

It would be possible to quote other and earlier protests of this character, but these are sufficient to show what has happened in the past. Whether such protests have ever had any effect is doubtful; at any rate evidences of such effect are not to be found in books and manuscripts generally accessible. Possibly they have been made to the wrong quarters or by the wrong persons or even at the wrong time. Nor would it appear that the protestors have themselves done much to improve matters. Musical histories show only little more regard for general history than do general histories for that of music. Recently, in the year of grace 1927, I have for the first time heard of a serious attempt being made to co-ordinate the history of all the arts, which is a step in the right direction, though it does not bring the arts into line with politics or science. Its publication in a few months time should be an event to be inscribed in characters of gold in the chronicles of history writing. To the schoolboys for whom it is primarily intended it will give a new outlook on history, while

to those who take the matter seriously it will at least, and it is no small least, provide some starting points for further investigation.

The question of how to set about solving these problems is in the main a new and scarcely less difficult problem in itself. It is all very well to say that one must solve them by diligent and intelligent research. Where and in what manner are we to begin our research? Must we approach the subject from the point of view of the musical historian or from that of the general historian? Shall we plunge directly into the half collected and entirely uncordinated details of social life of some period chosen at random? Such a method would seem to be a riotous waste of time and energy. To take the history of a single nation as the starting point would be to fail to gain the general oversight of the matter which we must have before we can arouse sufficient interest among students to apportion to each his particular period and area of study. Because of the intimacy of all the details of their lives, the ancients, probably the ancient classical people, whose history is more or less readily available and who themselves have left many written records of their own lives, would form the easiest and most obvious point d'appui. If we could only discover what the music of the ancient Greeks was, and particularly what were their volkslieder, we should probably be able to trace the connection which existed, or the lack of such connection, between music and their general activities. The difficulty of discovering traces of folksong and the dangers of being misled by references has not long ago been humorously illustrated by Sir Henry Hadow, a man who combines a great knowledge and considerable ability in musical matters with similar knowledge and ability in scientific and linguistic matters.

In a paper read before the Musical Association he said that an important landmark in the history of music is the time when tune first became detached from the words, when it first became a separate entity. 'Of that existence of a tune in itself,' he said, 'a tune which is not necessarily verbal, I can find no trace in Greek at all. We know the names of certain songs, but the tunes were not separate. I thought I had come across two instances in Greek literature, both in Aristophanes, and in both cases I was disappointed. One was in the "Thesmophoriazusae" (line 100). The poet (Agathon) is humming behind the scenes, and a character on the stage asks, 'What is that—the "Ant's paths "?' Hurrah! I thought to myself, here is a folksong! But when I looked further into the subject I found it was a technical expression for certain trills and flourishes of the voice, like ants running in an ant-heap. Again in the "Acharnians" (line 860), a set of pipes come outside the door of a citizen, and the leader of them says: "Now then, up with your pipes, and give him The Dog's Tail." (I could hardly believe that the only

independent Greek tune which had come down to us should be called The Dog's Tail). But on reconsideration I find that it was not a tune at all, but simply the making of a rough noise which evidently was intended to attract attention.'

Professor Declareuil, in the prolegomena to his essay 'Rome et l'organisation du droit,' says that 'Le jurist ne se différencie pas du philosophe ou l'homme d'Etat,' and the historian must adopt the same methods. We have sufficient of the writings and orations of the philosophers preserved to us to know the important place in the conduct of life which they assigned to music. How far they and their disciples made this a practical matter in their individual lives or in the life of the community is an almost untilled field of research. A contiguous field equally untilled is that of the use made by statesmen of such theories and of the practice of music. Tradition tells us that Elisha was first inspired to prophecy by his own or somebody else's playing of the harp, and the playing of David before Saul was certainly not without its political effects. Similar instances occur in every period of history and in every land.

It is by the further working out, by research and logical development, of such lines of history that we can discover what the effect of music upon the progress of human thought and activity has been. There is no royal road to such discovery, and there is no thread of tradition or continuous development of that effect from age to age, to help us. In most historical research the easiest method is that of starting from our own day and working backward. This is because of the simplification of the main facts by the solidification and generalisation of manners and customs in political matters; the growth of large empires, the Westernisation of political and civil life and, to a less extent, the vast amount of specialised study made to-day. The fact that music had a more intimate and noticeable effect on the smaller tribes than it has on great nations seems to me to make the reverse process the easier in this case. It does, no doubt, proceed by steps from generation to generation, but these steps are very irregular in size and shape, and the measuring of each must be proceeded with entirely apart from the others, yet by the same methods of mensuration and with frequent comparisons. Such measurement is a fascinating and often useful study to which we must, if our knowledge of history is to be made complete and effective, pay more attention.

Nor can we afford in this study to ignore other arts. Literature, and poetry in particular, has always had an intimate connection with music, in ancient days an inseparable one, and we cannot know what the music of earlier eras was unless we know what their poetry was. In a less degree we must know what their dramas and their pictorial

and plastic arts were. When Wagner tried to unite all the arts in his music-dramas he was really trying to bring about a reunion in the highly developed conditions of his day of what in a cruder manner had been united equally or more intimately centuries before. Even if this were not so there would still be many openings for study of social conditions with which music was associated in the study of these other arts.

The effect of history upon music is a nearly related subject which must be studied simultaneously. Here we have a considerably larger mass of material available, from the singing of Moses and the Children of Israel after the Egyptians had been drowned in the Red Sea to modern times when, as Robert Louis Stevenson said in his essay on 'The English Admirals,' 'even German warfare, in addition to maps and telegraphs, is not above employing the Wacht am Rhein.' In this instance we have the mutual effect of history upon music and music upon history, for, while the poem, which was written in 1840 under pressure of the French threat to the left bank of the Rhine, inspired a number of composers, the music which eventually became recognised as its national setting has been used officially and unofficially on many occasions to inspire German armies to the defence of the frontiers of their Fatherland and to all the fighting of which such defence may be any stretch of imagination be regarded as part.

When anything of great importance, and particularly of great rejoicing, occurred in the history of their nation the old Jewish psalmists began their thanksgiving by announcing their intention to, or urging their hearers to, 'sing a new song unto the Lord.' These ' new ' songs made up the corpus, or the greater part of such corpus, of their music, and although as a rule they were entirely religious in character they were inspired by what we should now call political events. The same idea runs throughout the history of music. We cannot trace very well what was the connection between any particular period and its music by its use of what were in that period the old songs. The study of such use may serve a secondary purpose so long as we study at the same time the new cres, that is, those which have a topical bearing either in the words or in the character of the music. When Wagner wrote an overture based on 'Rule Britannia' he may have been expressing his own gratitude to the English people, the friendliness which the Germans of his day felt towards the British, or merely a desire to use themes of the 'uprising' character which that song supplies. When, however, the 'Hymn of Hate' was concocted in the German army in the autumn of 1914, there can be no question but that both words and music were inspired by the bitterness felt at the moment towards a successful enemy.

With the study of such examples, taken from all periods and all nations, we can get some idea of what the relations of music and history have been and are. To get such relations recognised by those classes of writers who have hitherto ignored them so entirely we must agitate, but we must agitate with knowledge which we can acquire only by long and earnest study. With the broadening of the ideas and sympathies of such writers the subject of history will receive its proper treatment. And if one looks at it in the right way it is not difficult to see that the spirit which is working in the international Courts and Conferences of Geneva and The Hague, purely political though they are, is working in the same direction!

HERBERT ANTCLIFFE.

# REGISTER OF BOOKS ON MUSIC

The following list contains a selection of recent books on music. Unless otherwise stated, the year of publication is 1928. All prices quoted are net, and in the case of foreign books the price given is that at which the cheapest edition can be purchased in the country in which the book is published. At the present rates of exchange (May 18) ten dollars = £2 08.  $11\frac{1}{2}$ d.; ten French francs = 18.  $7\frac{1}{2}$ d.; ten German marks = 98.  $8\frac{1}{2}$ d.; ten Italian lire = 28. 2d.; ten Spanish pesetas = 68.  $10\frac{1}{2}$ d.; and ten Swedish kroner = 118.

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C. B. O.

# REVIEWS OF BOOKS

Delius. By Robert H. Hull. Hogarth Essays, Second Series. The Hogarth Press. 2s.

Time, bringing with it nearer and more continuous contact with the Delius's music, has justified Mr. Heseltine in his placing of that musician in 'the sunset of that great period of music which is called Romantic.' What we now call simplicity, thinking that in those past days (when Beethoven was still young) they had no realisation of the complexity of life, what we now consider to be childish (at its best, childlike) acceptance of a philosophy which takes into account only the main facts of existence, sees only the primary colours, ignoring all those finer gradations of tone, those hidden crossings and intersectings of thought and action among which we now probe-all that, Delius is the last great composer to proclaim. He ends a long, glorious line, Beethoven at its start, Wagner at its climax. The tradition dies with him, for no one now will be audacious enough to be instinctively lyrical as he is. His influence, as the author of this pleasantly written little study says, 'is very far from being purely negative.' But apart from questions of pure technique (such as exquisitely balanced orchestration or fine management of contrapuntal movement of parts) there is nothing in his music which has any 'message' for presentday composers. It may be that his time is not yet, or perhaps it will never come again. Only if later generations can find something in his music which none of the great Romantics, whose language he speaks, gives expression to, will his work be valued in the future. In one respect he reaches out towards that time, in the words he has set, has set very adequately, and with which his music is closely identified. Not in Nietzsche, though there his most signal effort has been expended, but in Walt Whitman is to be found a possible hostage to fortune. Certainly Delius in 'Seadrift' has chosen lines that are by no means the finest of Whitman's work. But the music is admirably expressive, amplifying the words as surely as Vaughan-Williams' setting of other lines by Whitman. During the last decade Whitman has suffered eclipse. He was too assertively superb for a generation whose illusions had been shocked by the impact of adversity. Lately the sky has lifted and the impetuous hopefulness of Whitman once again tells. The American poet may possibly carry the English composer with him, for no one who has heard 'Seadrift' as Delius has interpreted it will feel that any violence has been done to the poem, may even be sufficiently impressed by the music to be unable ever to dissociate the two. It that be the case, Delius may be counted to have a fairly large chance of fame. Naturally, this could not come to him if in itself his music had no taint of greatness. But there is surely little doubt that in that respect he stands among the finest spirits of his age. Too seldom is an opportunity afforded to hear 'A village Romeo and Juliet' so that sufficient acquaintance may be made with that lovely work and Delius's skill as a stage composer

gauged. The smaller orchestral pieces are sometimes performed and never fail to move. At times a performance of 'A mass of life' is prepared and the hearer is deeply stirred by the loftiness of the composer's thought and conception. Intimate study of the music brings to light things of beauty which sometimes vanish in performance. Whether that be a fault in the composer's technical equipment or merely one which has arisen through insufficient preparation in performance, that is a matter which as yet it is difficult to decide. Mr. Hull would 'claim for Delius a position elevated above those whose intent is less thoughtful.' It is a position not unmerited.

Mozart, raconté par ceux qui l'ont vu. Lettres, etc., réunies et

traduites par J-G. Prod'homme. Paris. Stock. This short collection of impressions, comments, letters and so on, is in the style of the Beethoven volumes put together by Kerst and by Leitzman. The compiler of the present volume has compressed the material into a relatively small space, selecting a certain number of those descriptions which have been left behind by eye-witnesses, a few of Leopold's letters and of Wolfgang's, thus forming a book comparable in length to the American edition of 'Impression of contemporaries,' published in 1926 by Schirmer, of New York. In his excellent preface M. Prod'homme speaks of the intensity of Mozart's life, and there can be no doubt that Wolfgang (after reading Leopold Mozart's letters one gets into the habit of calling the greater man by his first name) burdened with too much work, hounded on first by an eager father, then by the circumstances of his own and his wife's needy condition, burnt himself out. He gives the impression of living at top speed continually, his powers of perception and appreciation always on the stretch. He looked far rather than deep, differing thus from Beethoven. The petty circumstances of life were a perennial perplexity to him. Slack with his work (only goaded to the desk by the near approach of a time limit, then writing at top speed, urged on by his mind already burdened with the completed composition), careless of material concerns, he was overtaken by poverty, illness and death, like a child crushed by sudden disaster. One of the most incomprehensible things about him was his choice of the light feckless Constanze for wife. It was his first real expression of character, his first assertion of personality against Leopold, and it was to do him no good. A finer woman would have guided him more safely through life and incidentally might have postponed that last illness to a more reasonable period. Constanze never realised his worth, and when she threw away the fragments of his death mask which had 'come to pieces in her hand,' she was only bearing witness to her own hopeless lack of appreciation of the chances she had missed when living, all unwitting, with a pure genius. Interrogated by the King of Bavaria as to why no gravestone had been put up to her husband's memory, she replied that she always had imagined that when a person was buried by the parish, the authorities saw to it that a cross was erected over the grave. There is an echo in that of Mozart's own free, careless disposition. But he, whose one sure article of faith rested on the inviolability of friendship, would not have allowed such neglect to come to pass. For that matter it is of no importance to future generations that

through the forgetfulness of his friends Mozart had a pauper's funeral, and through the apathy of his widow no stone was set to mark where he had been laid. But reading through a collection such as this of M. Prod'homme it is impossible to escape a feeling of the futile waste which was effected in Vienna in 1791.

La lumière de Mozart. By Adolphe Boschot. Paris. Plon. fr. 7.50. The author has spoilt a very pleasantly written little study of Mozart by dragging in St. Francis and endeavouring to compare the psychological aspects of the two men. From this nebulous compound of fact and fable there emerges a picture of the musician (made up in part of his music, and what the author has read into its ' meanings, and partly of the occurrences of his life), which is distorted by sentimentality. The author is continually making appeal to what he calls 'les mozartiens,' but it is only a limited number of Mozart enthusiasts who would be content to accept his theories on the music, or for that matter on the man. When the author says ' . . . . he was Christian, a trusting, practising Catholic,' he is only telling half the tale. Thus to ignore the influences which went to form 'The Magic Flute ' is evidence of unusual prejudice and destroys the critical worth of a book which purports to deal with the composer of that highly important work. The author owns to finding certain influences which speak to him both in Mozart's music and in 'the radiant legend of St. Francis.' There is nothing against that. One is free to dream as one pleases while listening to music. But the reported sayings of St. Francis can have little in common with the work of one whose life was one bitter struggle against that very 'poverty' whom the saint called his 'sister.'

Sc. O.

## REVIEWS OF PERIODICALS

Modern Music. New York. January-February.

M. André Cœuroy writes amusingly on the first meeting between Stravinsky and Picasso in Rome. It is a meeting that has had an effect on modern music, and so this little description is worth looking through. Richard Hammond writes on Ravel, whom he calls 'the tonal necromancer of Montfort-l'Amaury.' There is an article by Henry Cowell on the composer Edgar Varese. It is interesting to note that in another article called 'The noise makers' (by Irving Weil), mention is again made of Varese. The main article has musical illustrations of Varese's orchestration. It is as an orchestrator that he seems to interest his hearers first and foremost. In this article the writer says: 'I have frequently noticed that when Varese examines a new score, he is more interested in the orchestration than in the musical content.

March-April.

There is a good short article by Roger Sessions on Stravinsky's 'Œdipus Rex,' clear and explanatory. Aaron Copland reviews 'Music since 1920.' Domenico de Paoli has an informative article on the young composer of Milan to-day.

Musikhlätter des Anbruch. Vienna. February.

Herr Erwin Stein discusses Gustav Mahler's re-crchestration of certain works. Mahler, who prepared Weber 'Drei Pintos' for performance, went on to edit the seventh and ninth symphonies of Beethoven, the Beethoven overtures 'Leonora' (1 and 2), 'Egmont,' 'Coriolan,' 'Weihe des Hauses,' Schubert's C major symphony, and the four symphonies and the Manfred overture of Schumann. His idea was solely to clarify the orchestral medium, not to lay hands on the musical structure. What Mahler did was, therefore, not to alter a work but to touch up the instrumentation so as to make it, according to his lights (and he was a great composer as well as being a magnificent conductor and producer) more effective. In this article Herr Stein treats of the 'retuschen' in Schumann's third symphony. In a later article he is to discuss Mahler, and Beethoven's ninth.

March-April.

This number is divided into two sections, each of interest. The first is a set of congratulatory notices 'Für Franz Schreker.' The distinguisher Viennese composer ('Die Gezeichneten' and 'Der Schatzgräber' are two of his psychological operas known of over here) is now fifty, and the occasion has been seized for this token of esteem. Herr Hoffmann describes Schreker's new opera 'Der singende Teufel,' and Herr Gmeindl deals more especially with its instrumentation. The second section of this number announces and criticises the first performances of nine new operas. These are: Stravinsky's

'Œdipus Rex,' Kurt Weill's 'Der Zar lässt sich photographieren,' Erwin Dressel's 'Armer Columbus,' Castelnuovo-Tedesco's 'Mandragola,' Alfano's 'Madonna Imperia,' Wellesz's 'Scherz, List und Rache,' Tscherepnin's 'Ol-Ol,' Malipiero's 'Flinto Arlecchino,' and Hermann Wunsch's 'Don Juans Sohn.' And now no more about the dearth of modern operas.

La Revue Musicale. Paris. April.

M. Edouard Herriot writes on Beethoven's early years. M. Calvocoressi pleads for the original, pre-pre-Rimsky-Korsakov edition of 'Boris Godunov' (now published by the Oxford University Press), and in a fully documented and illustrated article goes deeply into the question of the treatment it has suffered. Following on this there is an instructive article, translated from the Russian of M. Igor Glebov, which discusses the instinctive truth and strength of Mussorgsky's characterisation of the Russian people in 'Boris.' The supplement to this number is a 'Hommage à Erik Satie' by Henri Cliquet-Pleyel, written in 1926, yet echoing faithfully a time long past, when the 'école d'Auteuil' was still occupying the attention of an important section of the musical public.

Man

This number takes the form of a memorial to Liszt. Its more than 120 pages are given up to discussion of Liszt from many points of view by distinguished musicians and men of letters. It is a remarkable document pour servir, similar to those earlier publications from the same source dealing with Debussy, Ravel, Faure, &c. Most interesting, for its novelty, is a collection of unedited letters which passed between Liszt and Princess Caroline Sayn-Wittgenstein. Liszt seems to have been almost as much in love with the little eleven-year old Marie, his pupil, as with her mother Caroline. This article (by M. Robert Bory) serves to emphasise Liszt's tireless activity. As M. Bory says, he was not only a virtuoso, pianist, a composer, a conductor of orchestra, but also a writer of articles, an author (the Chopin biography), to say nothing of his social life, the time he must have given up to love-affairs, and finally his priestly duties. In this number, among more purely musical articles, there is one by the pianist, M. Gil-Marchex, on Liszt's pianoforte technique (as shown in the compositions). An interesting article is that by M. Antoine Molnar, of Budapest, on the transcriptions from Italian operas. The number is well illustrated by reproductions of portraits and cartoons.

De Muziek. Amsterdam. March.

In 'Beethoven's Voorouders' M. Charles van den Borren, of Brussels, discusses the fresh light recently thrown by M. van Aerde on the early history of Beethoven's Flemish forefathers. Van Aerde, in his book just published at Malines, traces the family as coming from that town and not from Antwerp as has until now been supposed. This makes a real contribution to Beethoven's history. Dr. Erich Steinhard, of Prague, writes a critical appreciation of the composer Fidelio Finke, whose work will have been heard by those who attend the international festivals. M. Victor Belaiev, of Moscow, has an

article on exotic tendencies in modern music, how Stravinsky's orientalism ('Firebird,' 'Petrouschka') follows on from Mussorgsky and Rimsky-Korsakov, and finds a counterpart in the 'Nusch-nuschi' of Hindemith and in Milhaud's 'Saudades de Brazil' (and also in Gershwin's 'Rhapsody in Blue'?).

April.

One of the co-editors, Heer Pijper, contributes the second part of his article on the æsthetics of music (particularly discussing the reason for the making of musical works) which he calls after Malipiero's 'Pause del Silenzio.' This is a good piece of writing. Of interest to students is Heer Sander's article on the musical instruments in the Scheurleer museum in The Hague. The article is illustrated with plates of some of the old instruments. It will be remembered that this collection, got together by the late Dr. Scheurleer, has, since his death last year, been made available to public inspection.

Man

M. Charles van den Borren contributes a biographical note on a little-known Netherlands composer of the 18th century, Pieter Hellendaal. This musician spent part of his life in London (some of his work was published in Cambridge). Lately violoncello sonatas by him have been performed in Holland and have been edited and published in Amsterdam. Heer Sanders begins a serial article on Jewish influence in music (Mendelssohn, Meyerbeer, Wagner). Heer Pijper comments on the discussion between d'Indy and Honegger about modern music. There is an informative article by Heer van Milligen on the work of Adam de la Hale.

La Rassegna Musicale. Turin, February.

Sig. A. Cimbro in 'Cromatismo musicale' deals with present-day music in the light of Vicentino, Marenzio and others. Sig. Guido Pannain continues the series 'Compositori del nostro tempo' with an article on Hindemith. This writer has a pleasant style and his articles are full of useful information and analytical description. The second part of Sig. Ronga's article on criticism of Wagner brings the discussion up to the present day (Bekker). The second instalment of Sig. Parigi's 'La musica figurata' (the relations between music and painting) deals with mediæval times and mentions Van Eyck and Memline among others. (This article has excellent illustrations.)

March.

This number opens with a long article by M. André Schaeffner on Harmony (its evolution) and Tonality, a learned discussion which seeks to explain the actual uses of modern harmony with reference to the past. Sig. Perrachio has a descriptive article on Weber's A flat pianoforte sonata.

April.

Boris is not yet dead. M. Calvocoressi writes shortly on 'Il vero e completo "Boris Godunof," a subject which he treats at greater length in the April number of 'La Revue Musicale.' It is to be hoped that soon we may hear a performance of the true and complete 'Boris' so as to be able to judge, from that angle as well, the rights and wrongs of the case. There is a pleasant article by Sig. Pompeati on

Alfredo Oriani's writings on music. Sig. Parigi reaches a further stage of his 'Musica figurata,' that in which he deals with the 'Cantoria' of Luca della Robbia at Florence, and with works by Mantegna and Piero della Francesca. The whole article is well worth reading. Sig. Soldati contributes a memorial article on the late Adolphe Appia, the famous scenic artist, whose work has been exhibited here at the Victoria and Albert museum among other places, and who, with Gordon Craig, was one of the most important practitioners of that especial branch of art.

May.

Sig. Guido Pannain's latest study of contemporary musicians is devoted to Stravinsky, and contains an informative descriptive analysis of the latest works, the pianoforte concerto and the opera-oratorio 'Edipus Rex.' Sig. Luigi Parigi provides a further instalment of his 'Musica figurata' which deals with examples of organ, viol and lute to be found in the paintings of the van Eyck brothers, Giotto, Gozzoli, van Dyck, Rubens and many more. B. Vuillermoz discusses jazz. In his opinion jazz 'is a mode of artistic expression admirably adapted to the heated, intense existence which humanity leads in these days. Jazz is the ingenuous and sincere utterance of a post-war civilisation. Its real strength is not wholly musical, but physiological and philosophical.'

Musica d'Oggi. February.

'Ethnophonics' has an unusual look, but 'Bricciche di etnofonica sarda' can only be translated as 'Short notes on Sardinian ethnophonics.' What is really meant is folk-song and folk-dance, and that is what is discussed in this article by Sig. Giulio Fara. The new opera, 'Giuliano,' by Riccardo Zandonai (produced at the San Carlo theatre in Naples on February 4) is described by Sig. Antonio Procida.

March.

After a short notice which has to do with the change that has taken place in the fortunes of the Costanzi theatre in Rome, now reconditioned and called the 'Teatro Reale dell-Opera' (complete with memorial tablet inscribed 'Vittorio Emanuele III Rege—Benito Mussolini Duce' and so on), there is a descriptive article by the composer, Mario Labroca, of Giuseppe Mulè's new 'Dafni' produced at the said Roman opera house. An informative article is that of E. Faustini-Fasini on works inspired by Perrault.

## REVIEWS OF MUSIC

The following abbreviations are used:—Ch[ester], O.U.P. (Oxford University Press), Cr[amer], Au[gener], W.R. (Winthrop Rogers), Cur[wen], Sch[irmer].

### Full Orchestral Scores.

'The Golden Goose,' a choral ballet by Gustav Holst (O.U.P.), is scored for a moderately large orchestra (double wood wind, two each of horns and trumpets, three trombones and percussion under one player). The work is so arranged that this number can be dispensed with when the ballet is done on a small scale. The players will have to be experts, for though the composer knows practically all there is to be known of how to write for an orchestra, he still knows what is the utmost possible he can ask of his players. The tale of the choral-ballet is from Grimm (arranged by Jane M. Joseph), and tells of how Jack, having aided a wizard to escape the fury of a mob, is given a golden goose, and how he and it between them manage to make the sad Princess laugh and thus win the King's prize. It should go well. The tale is thoroughly musical, beginning with the scene in the market place with the organ and the pipes and ending with the ridiculous 'glue' procession, and a fine-sounding chorus. This full score is excellently printed.

De Falla's 'El retablo de Maese Pedro 'has already been performed in England and is due for another turn at the approaching season of light opera at the Court Theatre. It is one of the gems of modern stage composition. Humour and pathos are so intimately mingled that the little scene becomes, through that characteristic alone, a perfect condensed version of all Don Quixote. In the miniature score (Ch.) before us it is possible to study (and with great ease, so well is the printing done) the fine way in which the composer has fashioned the orchestral material. Of especial interest to students will be his use of cembalo and the arpa-liuto. The orchestration is a perpetual delight, beautifully reserved, continually lightened, every note placed

where it tells most fully.

#### Pianoforte.

Both Gustav Holst and Josef Holbrooke make use of the idioms of folk music in the two pieces before us at this moment. The former in 'Chrissemas Day in the morning' (O.U.P.) is archaic and angular, with a primitive use of successions of consecutives that has all the harshness of outline but none of the richness of detail to be found in early fresco work. It is a boorish, heavy-footed fragment. Josef Holbrooke brings in a broad melody in his second 'Ballade' (Ch.)

which sounds as though it had once been a folk-tune. Its appearance is welcome for the relief it gives among the large amount of arpeggio and octave writing which fills the rest of the composition. Maurice Besly has written 'Six preludes' (W.R.) in an acceptable manner, not saying much. If he is not convincing, at least he is not insistent. But Poldowski is. Her 'Hall of machinery-Wembley' (Ch.) hammers and pounds away, though all it effects is to make the hearer realise how much better the actual machines can do it. An amusing, but wasteful, study in 'naturalism.' The 'Study' and 'Sonatine from the same pen (Ch.) are better stuff. G. O'Connor Morris is far from naturalistic in 'Caprice' (Au.), op. 37, No. 1. This is nearer the drawing-room than the public hall. It is effectively written, and its material is slender enough to have been compressed into half the space. In two pieces called 'Night Wind on the Downs' and 'The Juggler ' (W.R.) Kenneth Wright makes an altogether better show than any of the above composers as a writer of pianoforte music. Here there is something really pianistic and at the same time of an interesting harmonic texture. Playing through these two pieces, slight as they are, the listener does not of necessity know exactly what the end of the phrase will be, or what turn the harmony will take. Something unexpected may creep in. The tyranny of tonicand-dominant is not bowed down to. The other composers mentioned in this paragraph, however much they may flit and flutter about among strange keys, always arrive at that sickening moment where inspiration seems to fail and the bass runs tamely home to 'the fifth above the key-note,' seeming to falsify all the pretty things that have gone before.

There is a number of pieces suitable for school work. Doreen Harvey's 'Four Short Pieces' (Au.) may be included among them, the sort of thing to give a forward pupil for sight reading. Ernest Austin's 'Diversions' (Au.) would need more definite study, and repay it. It would amuse a keen pupil to read through some lefthand music such as Alec Rowley's 'Colla Sinistra' (W.R.) and Felix Swinstead's 'Six Studies for the Development of the Left Hand.' But might not a pathologist have something to say about training the left hand to do more than its share? Alec Rowley returns to safer ground in a set of easy duets, 'English County Songs' (Cr.) that are admirable for pupils in the earliest stages. Thomas Dunhill poses a more difficult problem in two books of duets called ' Pastime and Good Company (O.U.P.), music fitted for advanced school children. Thomas Harold's 'Three Cradle Sons' (Au.) might be useful to fill in a gap as sight reading, and the pupil would be interested to see how the cradle is rocked equally well in two times.

One quite good piece of pianoforte music comes from America, an 'Impression' by Francis Frank (Sch.). It tails off towards the middle, but since the composer's sense of form causes him to return

to the first thought, the piece ends pleasantly enough.

Among a set of 'arrangements' either of Bach (organ and concerted), Handel (Sir Henry Wood and the Largo from the twelfth Concerto Grosso for pianoforte solo, or violin and pianoforte, or organ solo, O.U.P.) one stands out. It is Harriet Cohen's arrangement of the organ choral prelude 'Liebster Jesu, wir sind hier.' It is the original (itself an 'arrangement,' but of what astonishing and perennial beauty) which gives this piece its prominence here, though

we are thankful enough to the arranger that she has done no more than write out the movement on two staves and add (quite gratuitously) a few directions in Italian. Nothing more was needed, and for having left well alone Harriet Cohen's name perhaps deserves having been printed almost as large as Bach's on the cover. Harold Craxton has a more intricate task to compass in setting the Largo from Bach's clavier concerto in F minor for pianoforte solo. This piece of work is skilfully done with knowledge of how to use the instrument. The arranger has done right in inserting a footnote as explanation for the lay-out of the last two bars. Donald C. Powell would do well to prune his arrangement for 'Freue dich, erlöste Schaar' of its many octave passages. They overweight the score and make the thing very unwieldy in performance. This arranger is evidently intent on getting 'effects' into his transcriptions. Apart from the legality of that sort of procedure it can at least be pointed out that quick bass octave passages marked 'pp lontananza' are impracticable.

Solo instruments and pianoforte.

Three pieces for flute by Arthur Barclay [Ch.] are interesting additions to the repertory of that instrument. The Rhapsody has a pianoforte accompaniment, the Idyll and the Elegy are set for flute and string quartet. The latter two will come off better for that reason. There is something rich, yet dull, about flute tone which needs more warmth, yet less insistence, than the pianoforte can give. In all three the writing for the solo instrument is full of good points for advanced players. A Lyric Poem for violin by Eugene Goossens [Ch.] is a study in continual changes of harmony, the movement of the violin conditioned practically always by the disposition of chords in the pianoforte part and so rather meandering and unmelodious. Goossens is apt to be loud and rhetorical. Both the beginning and the ending of this piece (up to the coda where it quietens) say slender confidential things at high pressure. In the middle where the tension is relaxed there is some real music. The piece should not be judged away from the orchestra. Three arrangements of folk tunes for violin and pianoforte by Colin Taylor [O.U.P.] are cleverly and well done. They all are suitable for the best grade of school players and should give great amusement in working at them. The accompaniments are restrained and are put together with a certain artistry. Not the same can be said of Three Hungarian Folk Songs by Lajos Bárdos [O.U.P.]. The tunes themselves seem dull, though that may be personal antipathy and, as such, have a merely relative value. The accompaniments (in the fashioning of which lies the arranger's skill) are unequal, now plain and ordinary, now highly-coloured and modern. The disposition of the pianoforte part has not sufficient consecution to warrant the sudden appearance of strange chords among material of a more usual pattern. Of the three pieces, the last is the most interesting for the performer. A Romance for violin by William Clifford Heilman [Sch.] is undistinguished, but William Kroll's Bizarresque (from the same firm) has better stuff in it. The beginning is nicely reminiscent of a Rachmaninov prelude, and after a middle section that has much less merit (an unoriginal dance measure) the return of the first mood is welcome. There is an arrangement for violin and pianoforte of the Fandango from 'Figaro' by Norman Demuth [O.U.P.] which is carefully done, though the changing of semiquavers into demi-semiquavers on page 2 is hard to justify.

Songs.

O.U.P.] W. G. Whittaker's settings of poems by Wilfrid Wilson Gibson, called 'Four songs of the northern roads' (tenor), are excellent, boisterous, variegated stuff, plain, on the whole, for the voice, but with some interesting going for the accompanist. They are good recommendable songs. The same about 'Four North country songs in the Cumbrian dialect ' by Jeffrey Mark. Whoever the poets Alexander Craig Gibson (1813-74), Robert Anderson (1770-1833), Susannah Blamire (1747-94) and John Richardson (1817-86) may have been, they made these four charming vernacular sets of rhymes for the present composer to put to music with much grace. A singer with a quick tongue could make them go. Another set of four songs is by Victor Hely Hutchinson. These have been heard in the concert room and it is interesting to try to find out, with the printed score before one, why it is that they sounded slightly ineffective in performance. The de la Mare words are very beautiful. The music of each song is well done. And yet there is some quality they lack. They are pretty, but not strong; fine-sounding, but never arresting. Possibly they are the work of a young composer not yet standing alone. Looked at from that angle they certainly are of interest, and in any case are worth a singer's trouble to study. Herbert Howells does small things in a discriminating and delicate fashion. 'Come sing and dance (to the words from an old carol) is, just as an earlier setting of a poem of Newbolt's was, an example. There is something peculiarly happy in the way this composer blends the florid writing of an accompaniment with the single line of a voice, many notes, yet all spaced and balanced to a nicety, a kind of careful craftsmanship of mosaic work. Its danger lies in preciousness. Patrick Hadley has a similar gift, but he is more hasty and feels for a deeper, more sudden expression of emotion. He has written better songs than this short one called 'Bury her at even,' whose harmonies seem crude for the sad, slight poem. 'Two songs' by Benjamin Burrows go straight ahead, neither much harming the words nor yet adding to their significance. 'Two songs' by E. E. Matthews are just nothing more than plain uneventful settings of Shelley. Bernard van Dieren's setting of Nashe's 'Spring' could have much said about it. It poses many problems, not least among which is that of actual performance. The dotted bar lines appear irregularly. All the first page appears to have the quaver as the time unit. (Surely the stretched L.H. chord on the first word should be dotted?) But on page 2 there begin the usual difficulties which are sure to arise in barless and semi-barless music: a quaver triplet and two semiquavers fitted into the space hitherto alloted to three quavers instead of four. And thus the unit is destroyed and becomes a crotchet. On page 3, line 3, it as suddenly returns to the quaver, a triplet of quavers against two quavers being lengthened in the next bar into three of a set of six full beats. Why all this fuss? Looking carefully through the rather tortuous pages there seems no reason why time signatures could not be inserted without spoiling the onward flow of the music.

Three songs by Clive Carey [W.R.] are unadventurous pleasant pieces. The composer is a singer and writes as though he had in

mind the capabilities of the voice, never asking impossibilities of the performer. He has, as well, an acute perception of verbal rhythms, which makes for an unusual blend of poem and music. B. Burrows has set two poems by A. E. Housman and one by Douglas Hyde [Au.]. The worst of Housman's poems is that they are so full of half-expressed tendernesses and allusions touched on and then left, that the musician, drawn as he is towards them, hardly knows how to deal with them. They must be deeply felt before the wish comes to set them. And yet once that awareness has come the danger of insistence looms ever larger. You cannot underline such delicate things, but you dare not be just lightheartedly, superficially tuneful. B. Burrows inclines rather to that danger. T. F. Dunhill's setting of 'Sweet Suffolk owl' [Cra.] is excellent, with no heaviness, an admirable economy of means and a pleasant manner. 'The phantom castle' [W.R.] is a set of five songs by Kenneth A. Wright, dealing with childhood, but meant for grown singers. The difficulty will be to find adult singers who will become enthusiastic over what, both as regards words and music, is more childish than childlike.

Among the American songs [Sch.] there are at least three good ones. These are by Arthur Farwell and are settings of poems by Emily Dickinson. The composer (who was born in 1872) has gone far, it seems, in the study of American Indian folk music. But that has not vitiated his own vein of composition. He is still reasonably modern. One of these songs ('The sea of sunset') is finely done. Another called 'Summer shower' is less grand but even better put together. It is good enough to be compared with Stanford's 'Soft day'

and placed level.

Remains a centenary edition of 'Twelve favourite songs by Schubert,' translated by A. H. Fox Strangways and Steuart Wilson. This is not the place to begin talking the long talk of translations. And the music of Schubert's songs is past treatment at critic's hands. But this edition may be mentioned for its usefulness to singers, its good print and general clearness. Only when seen in translation does the simplicity, not to say rank plainness, of the poems strike the reader. Truly Schubert was content with the merest hint of beauty to stir his own rich imagination.

#### Collections of Songs.

The Chelsea Song Book is an example of music-book production of a high order. The Cresset Press have turned out not only a very pleasant-looking song-book, but also a sound piece of work. The paper is strong and stiff. The printing is of a good black (the lines are too close together, which is a pity when the actual fount is so clear). The illustrations ('Sir Eglamore' is an excellent instance) are very nice to look on, especially where a slightly insipid pink is not present. The songs in this collection are some of them old favourites, the rest welcome additions. 'North Countrie Songs' have been edited and arranged by W. G. Whittaker (Cur.). Not everyone will find these lively, pointed accompaniments within their scope. 'Old Welsh Folk-Songs' (Cur.) is a collection of tunes from a source which has not long been studied. This edition is preceded by an illuminating introduction by the editor, W. S. Gwynn Williams. The songs themselves have been carefully presented, and the accompaniments do them no harm. 'The Jewish Year in Song' (Sch.) is disappointing.

The hymns are disconcertingly conventional, and there is hardly an echo of the wild wailing music that can still be heard in synagogues even here in Europe. 'French ayres from Gabriel Bataille's Airs de Différents Autheurs' is a collection made by Peter Warlock from the eight volumes of Bataille's collection. These charming things have been thus made accessible to modern singers and arranged in such a way as to facilitate their present vulgarisation.

Church Music.

This section may be divided into original compositions and reprints. In the former there are three settings of the Communion service [O.U.P.]. They suit, between them, different tastes in ritual. Gordon Slater is content to provide a gently-moving background of sound to the service, a devotional accompaniment, never obtruding itself upon the thoughts of the participants. That is certainly an admirable manner. Alan Gray is more definitely 'musical,' giving his singers and organist an opportunity themselves to participate in the emotional aspect of the service. This sort of thing needs a more highly-trained cheir than the former. Finally, there comes William Lovelock, who is more florid, writing the kind of music which calls for a cathedral, if only that the large amount of sound may be dissipated in the heights of a tall nave and broken by the vaulting of the aisles before it has a chance of distracting an intending worshipper. It is fair writing, but seems more suited for an anthem than as accompaniment for a recognised devotion.

Herbert Howells has set Robert Bridges' poem 'My eyes for beauty pine,' for unison voices (with a couple of bars of four-part writing) and organ [O.U.P.]. It is worthy the consideration of choirs, a finelyfelt piece of writing, smooth melody sustained by pleasing harmonies, the rhythm of the poem nicely looked to. 'Be still my soul' by C. H. Kitson is an anthem meant for use at Holy Communion, rather insistent for that special employment. Two anthems of the bold processional kind are 'Sing praises unto God' by Percy W. Whitlock, and 'Fight the good fight' by Harold Rhodes, the former needing the larger forces of choir and organ [O.U.P.]. Stanley Roper has done well to arrange two sets of Concluding Amens (from Croft's 'O Lord rebuke me not ' and ' I heard a voice from Heaven '). These, in handy form printed on a stiff card, should be of great use and interest for church choirs. Six Anthems by G. E. P. Arkwright [O.U.P.] are fit plunder for the more adventurous village choirs. They will not be found easy, for all that they look plain and straightforward. But the writing, though not always inspired, is good and the anthems are unlikely to offend, being, as they are, quietly sincere and generally unemotional.

Of the reprints, mention may be made of three from the Edizione Marcello Capra [Sten, Turin], which are clearly printed and seem to have been edited in a scholarly way. There is a Missa 'Aeterna Xti Munera' by Palestrina (1525-94), and another with the same title by the same composer, but with Altus, Tenor I, II, Bassus ranscribed into Tenor I, II, Bassus I, II, and the barring altered with a view to helping performers to a better understanding of the rhythm of this particular mass. There is also a 'Resonet in laudibus' by Orlando Lassus (1532-94) which is a fine thing and one which might

be looked to by choirs here. John Shepherd was organist of Magdalen, Oxford in 1542 (see Dr. Grattan Flood in the Musical Times, September, 1924), and his 'French Mass' is here reprinted [Ch.], edited by H. B. Collins, of Birmingham, in such a way as to make it available for the use of fairly advanced choirs. The same editor has prepared Tye's five-voice motet 'Omnes gentes' and Byrd's five-voice 'Non vos relinquam orphanos' for present day use [Ch.]. Robert Bridges has transcribed a plainsong magnificat and nunc dimittis by the sixteenth century Italian Carolus Andreas, of which the verses alternate between modal solo and four-part choir. Of three numbers of the O.U.P. Bach church cantatas before us 'Tritt auf die Glaubensbuhn' has a translation by Beatrice E. Bulman that skilfully deals with Salamo Frank's curious, involved, allegorical utterances about the 'Holy Stone.'

Sc. G.

#### GRAMOPHONE RECORDS

#### Orchestral

H.M.V.

Brahms: Concerto for Violin and Orchestra (Kreisler, Leo Blech, and the Berlin Opera House Orchestra). The only shortcoming in the reproduction is that the solo part is too prominent here and there in the places where Brahms reduces the orchestra to a few lines of very quiet sound. This keeps us so very closely up against Kreisler's fiddle that we are not allowed to forget the playing in the music, and the interpretation is therefore almost too wirile. Otherwise everything is perfect. Kreisler is at his finest, and the conductor and the orchestra provide the powerful present-day German treatment of Brahms.

Schubert: Symphony in C (Leo Blech and the Berlin Orchestra.). See below, in the Columbia section,

Franck: Symphony in D minor (Leopold Stokowski and the Philadelphia Symphony Orchestra). Philadelphia orchestra is the greatest virtuosic orchestra at present recording for the gramophone, and Stokowski is the most highly individual of all conductors. The band has, in every department, the uncanny certainty of Paganini-like violinists or the leading jazz bands. The conductor is temperamentally unable ever to let music move of its own accord or tell its own tale. Therefore the present performance of the Franck symphony is the most brilliant, most exciting, most elaborate, and most richly emotional that could be contrived. The recording will take the work safely into many quarters where such large compositions have not previously been popular, and it will interest experienced music lovers; but it will not lastingly satisfy those of us who want our Franck to be strong spiritually.

Bach: Toccala and Fugue in D minor (the same). Stokowski has himself transcribed this organ work for his orchestra. The introduction proves that Bach was an ancestor of Tchaikowski and Holst (The Planets), even if only Stokowski could have thus traced the geneology. The Fugue is delightful, though for its last section it is made to resume the very modern

garb of 'magician's music.'

Delius: On Hearing the First Cuckoo in Spring (Geoffrey Toye and the London Symphony Orchestra). See below, in the Columbia section.

#### Parlophone

Schubert: Symphony in B minor (Max von Schillings and the Berlin Opera House Orchestra). It is not likely that a more movingly beautiful Schubert interpretation will be offered during the centenary year than this, or a recording that gives in its reproduction more satisfaction to the sensitive listener. The conductor leaves the composer entirely free to say what he wants to say.

Wagner: Tristan, 'Nightscene and Lovesong' (the same), Schillings began to conduct at the Bayreuth Theatre in 1892, and ever since that year he has been constantly directing Wagner in Germany. His Wagner is therefore traditional.

Debussy: L'Après-midi d'un Faune (G. Clöez and the Opéra-Comique Orchestra). This interpretation and performance of Debussy's prelude are representatively French. The lines are clear, and the sections well defined; but the sentiment is a little less rich than that to which we are accustomed in this country, and the drowsiness of the music, its atmosphere of a relaxing summer day, is hardly apparent.

#### Columbia

Schubert: Symphony in C major (Sir Hamilton Harty and the Halle Leo Blech's rendering Orchestra). (H.M.V.) and Harty's rendering of the symphony are radically different. In the matter of romantic warmth and poetic imagination Blech is superior to Harty, while Harty is superior to Blech in the matter of natural strength and directness of thought. Blech interests you more, but I think that Harty holds you longer. I have found with the gramophone recordings of the Beethoven symphonies that it is the quiet Weingartner (Columbia) interpretations that are most welcome to have permanently in the house; and the same experience is likely to come about with all music, but with Schubert's in particular. The music

we call Classical sings much as the birds sing (time has made it so clear), and when it is played, more or less as Italian tenors sing, the interpretation becomes the leading consideration, and that cannot permanently please us. But no one can afford to be ignorant of Blech's Schubert, even if in the end they decide that they would rather keep Harty's Schubert in their homes.

J. Ch. Bach: Sinfonia (Overture) to 'Lucio Silla, 1774' (Willem Mengelberg and the Concertgebouw Orchestra). A delightful piece of pre-Mozartean music, with an exceptionally attractive

oboe solo.

Strauss: Don Juan (Bruno Walter and the Philharmonic Orchestra,

London).

Berlioz: Dance of the Sylphes and the Hungarian March, from 'Faust' (Harty and the Hallé Orchestra).

Holst: The Planets (the composer conducting). This issue contains the complete suite. The performance is very animated, the reproduction as attractive as the gramophone at present allows in the case of such highly individual instrumentation.

Delius: On Hearing the First Cuckoo in Spring (Beecham and the Philharmonic Orchestra). Geoffrey Toye's reading (H.M.V.) is, in the best sense of the term, gentlemanly; it is quiet, smooth, very self-contained, and rather dull. Beecham's is virile in the way of nature, yet without modifying the composer's reflective mood; and spring music is nothing if it is not thoroughly alive.

#### Instrumental H.M.V.

Schubert: Sonatina in G minor, Op. 137, No. 3 (Isolde Menges and de Greef).

Chopin: Etudes, Op. 10 (Nos. 1-12), the Berceuse and the Waltz in E flat, Op. 18 (Cortot). Here is the perfection of piano playing for the gramophone.

Ernest Schellings: Nocturne a Raguze (Paderewski). A nocturne, modern in idiom, traditionally comantic in spirit, that reflects an evening on the shores of the Adriatic.

#### Columbia

Cassadò, a pupil of Casals, who has recently begun to record for Columbia, is destined to prove one of the master cellists of our time. He has so far recorded only small and familiar pieces (e.g., the Handel Largo, Schumann s Evening Song, the Après un Reve of Pauré, etc.), but with these he is drawing to himself the notice of a vast public, and in due course he will, without doubt, record many of the great sonatas of the eighteenth century.

Brahms: Quintet for Piano and Strings, Op. 34 (the Lener Quartet and Mrs. Oscar Loeser-Lebert). A notable example of Brahms recording.

notable example of Brahms recording. Schubert: Sonalina in D, Op. 137, No. 2 (Sammons and Murdoch), Trio in B flat (d'Aranyi, Felix Salmond, and Myra Hess). 'Forellen' Quintet (Ethel Hobday, etc.). Octet in F (the Léner Quartet, Aubrey Brain, Draper, etc.). All the Schubert centenary recordings will be spoken of here in the next issue of MUSIC AND LETTERS.

#### Vocal

Sir George Henschel, aged 78, sings for Columbia two songs of Schubert: Das Wandern and Der Leiermann; the record is not only the most interesting of all vocal records made of late, but it is an example of the purest, most manly vocal art, and as such it will be received with gratitude. The world will certainly hope that Henschel will sing some more pieces in this way. John McEachern (Columbia), one of the mighty basses, is noble in the Volga Boatman's Song. Six Italian singers, Galli-Curci the soprano, sing in a 16/- record the sextet from Lucia di Lammermoor, and each of themexcept the contralto-provides 16/-'s worth of tone and energy.

S. G.

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